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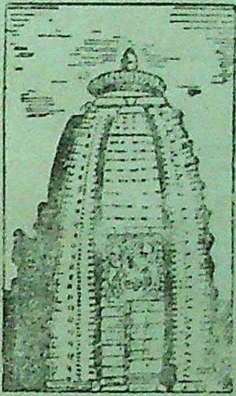

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ROYAL ARTS

Yantras and Citras

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Dr. D. N. Shukla, *M. A. Ph. D. D. Litt.*
Professor & Head of the Department of Sanskrit,
Panjab University, Chandigarh–14.

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ऋते ज्ञानान्न मुक्तिः
पुस्तक सं०
आगत सं०
दिनांक
गुरुकुल पुस्तकालय कांगड़ी

1. **ROYAL PALACE :**
   - (a) Palace-architecture
   - (b) Palace-equipment
   - (c) Palace-pleasures—the Machines and Aeroplanes in ancient and medieval India.

II **Citralaksana—Hindu Canons of Painting** along with an outline history of Indian Painting :
   - (a) Archaeological and
   - (b) Literary

III. **The Supplement of Fine Arts** : Music, Dance-Drama, Poetry, Architecture and Sculpture-Iconography.

N B—Pt. IV—the Index and Pt. VII—Appendices are common to both—the Student and the Royal Editions. Other Parts: V— An Anthology of Citralaksanas and VI—The Vastu-Silpa-Citra-Padavali are appended in the Royal Edition.

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Foreword

Dr. D. N. Shukla, Professor and Head of the Department of Sanskrit has requested me to write a foreword to his new edition of 'Hindu Canons of Painting' under the renovated caption : Royal Arts—Yantras and Citras. Dr. Shukla moved to this University in 1959 from the University of Gorakhpur when Shri B. N. Jha was the Vice-Chancellor of that University. The latter's preface to this work is an eloquent testimony to Dr. Shukla's scholarship. He is the third Professor of Sanskrit (after Dr. Woolner and Dr. Laxman Swarup) at this University, and ever since he joined, he has been at pains to maintain the glorious traditions of the University in this field, by his dedicated pursuit of learning. His scholarly works on the subjects hither-to-univestigated—The Technical Sciences and Fine Arts (Vastu-Silpa-Citra-Sastra) and his depth of traditional learning, and eloquent tributes paid to his outstanding work by savants like the late N. V. Gadgil, M. M. Dr. V. V. Mirashi and Dr. J. N. Banerjea are enough to establish the high merit which his contributions have won in the domain of Indology and recent research in Sanskrit Literature. All this does him credit, as also to this seat of learning which he is trying to serve with such distinction.

It is novel as also significant that Dr. Shukla has equated the six-fold Fine Arts with six-fold Vedangas and six-fold Darsanas.

The University of Panjab is anxious to help such projects, like the History of Silpasastra, and I am sure that Dr. Shukla would be able to complete and conclude this stupendous project of Ten Volumes. The University Grants Commission and the Central Sanskrit Board are extending their patronage to get such works edited and printed and ensure high standards of production.

I have great appreciation for the notable and distinctive work done by Dr. Shukla in this direction and trust that it will add do the glory of India's ancient Cultural Heritage.

Panjab University, Chandigarh.
September 4, 1967

SURAJ BHAN,
Vice-Chancellor

PREFACE

Dr. D. N. Shukla has requested me to write a short introduction to his book, which is being produced after considerable pains taken over it. I do so not out of consideration for the fact that he happens to be a distinguished member of the Department of Sanskrit in this University, with which I have an official connection, but due to the fact that I have known Dr. Shukla for years before, as a profound scholar who perseveringly pursued study and research in fields hitherto unexplored. I have had occasion not only to glance through, but to review in detail his work, Bharatiya Vastu-Sastra (Hindu Science of Architecture), which I regard as a very solid piece of work, and an original contribution to the existing knowledge on this subject. In order to produce this work he was subsidized by the Government of U. P. and the Central University Grants Commission. He received help from both these places out of consideration of the merit of the work.

The snbject, Hindu Canons of Painting, which is the theme of the present volume, is another topic hithertofore inadequately explored. But it is nevertheless the most fascinating branch of a study, which will add to the existing knowledge of the subject of Indology. It is not merely an account of the remains and monuments so well described in some of the well known books on the subject, but it purports to attack the subject from a researcher's standpoint, with a view to bring out the evolution of Hindu Canons of Painting. The 'how' and 'why' of the problems have been exceedingly well dealt with, with a view to establishing that the whole process has been rational and progresssive, developing in fineness and complexity with the passage of time,

Although Dr. Shukla has many works to his credit, I am not inclined to think that he has come to the dead end of his authorship. I hope there will be yet many more new channels in the evolution of human thought, which will be dealt with by him as a profound scholar in the years to come.

B. N. JHA
Vice-Chancellor
University of Gorakhpur,

1958

INTRODUCTION

My **Vastusastra Volume** I—Hindu Science of Architecture with especial reference to Bhoja' s *Samarangana-Sutradhara* (an extended study of my Ph. D. Thesis—'A study of Bhoja's Samarangana-Sutradhara—a treatise on the science of art and architecture)' and **Vastusastra Volume** II—Hindu Canons of Iconography and Painting (an extended study of my D. Litt, Thesis—"Foundations and Canons of Hindu Iconography and Painting") are well known to the scholarly world. Both these works were published with the help of the publication grants from U. G. C. under the renowned chairmanship of Shri C. D. Deshmukh, who was all for such Sanskrit researches which were hither-to-uninvestigated.

As opined by the late Gadgil, such works should be excellently printed and edited, I regret to say that in these days there are no sources, no patronage and no encouragement; hence the lacunas in printing are bound to continue.

Now let me come to this work. Since the copies of the vol. II were limited and they are now going to be exhausted and it is not possible to get them reprinted so soon. Further, for the general welfare of the students, such big volumes are not easily procurable. I am, therefore, going to publish this volume in two editions with reference the Royal Arts—the Fine Arts, one for students and the other for Libraries and Institutions under the renovated caption :—

Royal Arts—Yantras and Citras

Samarangana-sutradhara Pt. II. Royal Palace and Royal Arts. respectively. Some portion on Royal Palace from Volume I and the full portion on Painting from Volume II are being incorporated in this edition. The new material on Fine Arts—Music, Dance-Drama, Poetry, Architecture and Sculpture-Iconography is being added in the **Supplement** Pt. III. This supplement is the outcome of my Presidential Addresses as given during Golden Jubilee celebrations of

Akhila Sanskrit Sahitya-Sammelan—Lalit Kala Parishad; All India Oriental Conference (Gauhati Session)—Technical Sciences and Fine Arts Section and Seminar on Dhvani, as arranged by Kuruksetra University, Sanskrit Department.

The student edition comprises only five parts: Royal Palace i.e. Palace-architecture alongwith the Palace-equipment and Palace-pleasures i.e. Yantras (Pt. I); Citralaksanam—Hindu Canons of Painting (Pt. II); The Supplement of Fine Arts (Pt. III); The Technical Terms, the Index (Part.IV) and the Appendices—Charts, Sketches and Illustrations (Pt. VII). In the Royal Edition, two more parts i e. **An anthology of Citralaksanam and Vastu-silpa-citra-padavali** Pts. V & VI are appended to make it exhaustive and full as a reference book for further researches on this fascinating branch of Indology. With this general introduction let me come to Hindu Canons of Painting (Pt. II).

This extended study has brought me in closer contact with practically all the principal texts dealing with this side-branch of *Vastu-sastra*, the *Citra-vidya.* A study of these texts inspired me first to work out a compilation of the Citralaksanam, under as many as twenty one headings, exhausting practically all the canons which the ancient masters had evolved. It is expected that this compilation simply not only mirrors the ancient canons of pictorial art but also gives us a valuable information on the development in this fascinating domain of Indian art.

The present dissertation will, therefore, mainly confine itself to the exposition of the material of the compilation under scientific headings of the pictorial art and an attempt will also be made to make use of the contemporary studies and exposition thereof, by some of the noted exponents of Indian art. The first and foremost honoured name, among them, goes to Dr. Kramrisch who took the pioneering lead in studying the pioneer work on the subject, the Visnudharmottaram Pt. III (vide her translation of, and Introduction to, the said treatise). Other scholars, to whose works, references are made, are Percy Brown, Dr. Raghavan, Sri Sivaramamurty and Dr. Moti

Chand, and the writer takes this opportunity to express his profound sense of gratitude as the works of these scholars have helped him to treat this very difficult subject in a most scientific and lucid manner to enable even a popular reader to understand and appreciate our classical heritage, India's past.

It would not be a vain claim to remark that it is for the first time in the contemporary Indological Studies that a systematic presentation of this technical subject, 'Hindu Canons of Painting', is being presented before the scholarly world for their sympathetic evaluation of the efforts, the present writer has been making for so many years to fathom the vast ocean of the Vastusastra—vide his publications under the general caption भारतीय वास्तु-शास्त्र of which Citralak ana is an important channel.

With this general introduction to this work, let us say a few words on the different topics dealt with in the different chapters ahead. Here at the very outset it may be pointed out that this work may be viewed from two broad angles, the canons (the subject matter of the first eleven chapters) and the monuments, the representations thereof, the theme of the last chapter—'An outline History of Indian Painting' the latter including the exuberance of the pictorial references in the Kavya literature which, according to the dictum, 'Literature is the mirror of society,' represents the popular cultivation of this fine art in public and palaces alike.

Let us begin with the subjects of the first eleven chapters forming the body of the major portion of the work.

According to our angle of treatment, the first and foremost consideration has been given to the principal texts on Painting such as the *Visnudharmottaram*, the *Samarangana-Sutradhara*, the *Aparajitaprccha*, the *Abhilasitartha-Cintamani* (or *Manasollasa*) and the *Silpratna*, wherein a brief review of all these works along with two more (as per Dr. Raghavan's article) has been attempted, thus laying the foundation of the *Citra-sastra*.

The second chapter deals, in the first place, with the position that painting occupies in the scheme of fine arts along with its aim. Secondly it dwells at length upon the origin and scope of painting. Origin of painting is traditional, but the scope is functional and a new light has been thrown on both these topics in the light of my studies of *Aparajitaprccha*. Its metaphysical implication which, being truly Indian, has brought painting in the realm of mysticism and the whole creation becomes nothing but a play of Citra, the magic or *Maya* of the Divine Agency. All this is not only very interesting to read but gives a wider meaning of the art touching the very core of the problem where philosophy and science or art meet, a true genius of Indian culture.

Elements, constituents and the types of painting form the subject matter of the third chapter. Here the [varieties like *Dhulicitra, Rasacitra, Bhavacitra*, etc., have been explained in keeping with the different explanations advanced by the scholars like Coomaraswamy and Raghavan.

In the fourth chapter, an interpretation of *Vartika*, distinguishing it from paint-brushes, what are called the *Kurcakas* in the Samarangana, is attempted and the manifold backgrounds or surfaces of the different types of pictures have also been worked out. These are the first accessories in the technique of painting.

The fifth chapter is devoted to pictorial 'pottery' and its complementary, the iconometry—the *Andaka*-measurements and the proportionate measurements.

Andakas, in pictorial technique and the conventions thereof, are a contribution of the *Samarangana*, though hinted at also in the Visnudharmottaram. It would, therefore, seem an innovation. *Andaka*-measurements really aim at the drawing of the model of a picture characteristic of the picture to be drawn out and so *Andakas* are really an index of the picture and a matrix of its perfection. The writer has made an attempt to expound this technique from his own light as there was no light forthcoming.

The exposition of plasters and ointments is made in the sixth chapter, and the seventh chapter deals with the most important Canon of Painting—the colours and their delineations—the light and shade through the principle of *Ksaya* and *Vrddhi*. An attempt is made here to fully classify the various tints in the light of not only the canonical texts but also other sources, notably the poetic works of poets like Bana.

Now the theme of the eighth chapter—How to Paint ?—though traditional in character—vide Visnudharmottaram's prescriptions on it—would, however, be found more lucid as per the tabulations worked out to present the whole picture picture-like.

The ninth chapter dealing with aestheticism in Indian pictorial art is unique in the respect that here an artist simply begins to work on poetry. The technique of the poetry of picture can only be prescribed by a great aesthetician and king Bhoja, the author of the Samarangana, has got this distinction. A perusal of this theme will unfold the magic of this magnetism elevating the brutes playing in the company of the *Sahrdayas,* the men in that of gods, and gods simply sharing our sorrows and joys. This is the marvel of the art unravelled in the pages of the Samarangana. Accordingly the exposition of the pictorical *rasas* and *rasadrstis,* along with the suggestive elements therein, are all worked out here.

In the next chapter some innovations regarding the styles of painting from the standpoint of its decorative elements as found in the different regions of this land as well as its cultivation in the different centres of art, have been presented and the terms like *Patras* and *Kantakas*, in accordance with these styles, are also explained.

The last chapter of the canonical treatment has been reserved for the painting and the painter to complete the divine and sublime course of painting and to bring it on the feet of its master.

Now a word may be added on the last chapter of this part treating the History of Indian Painting. Here too innovation is put farward to treat this subject not only from the archaeological sources, the different picture-sites, our rich heritage, but also from the literary references as found in Kavya-literature as initiated by Sri Sivaramamurty (vide his articles in the Journal of Madras Oriental Research). Thus this chapter simply epitomises the creative efforts not only of the great works of the art-painters but also of the great *silpins,* the great kavya-writers and so here both the painter and the poet meet.

As regards Pt.III.—The Supplement of Fine Arts—I have already given some hint. My own insight is that as the Veda has six limbs auxilliary sciences, the *Vedangas* (*Sadango Vedah*) and as the *Darsana*, our philosophy, has six systems (*Sad-darsanani*), similarly the Art is also six-fold (*Sat-Kalah*)—the First Trinity is Music, Dance-Drama and Poetry, the second Trinity is Architecture, Sculpture-Iconography and Painting.

In the end I recall the Late Shri B. N. Jah's very sincere regards and stimulating preface. I must express my gratitude to the present Vice-Chancellor of Panjab University, Lala Suraj Bhan, who is all for such devoted and dedicated researches. I am equally thankful for his gracious and eloquent Foreword. His regime is a land-mark to bring about a healthy atmospher for teachers and students to shun from dirty arena of intrigue and back-biting. When the truth comes on the surface, the falsehood has to be faced with courage and determination. There is no other via media than the *Danda* which in our tradition is Dharma. Manu, the First Man, The First Law-giver and the First King has already given to us the most farsighted and Sanatana, the Eternal Ideal of Dharma :

'धर्मं दण्डं विदुर्बुधाः'

Krsna Janmastami
August 28, 1967

SHUKLA (D. N.)

N. B:— I must express my warm appreciation for Sh. Darshan Lal & Sh. Hardev Kumar who took courage to print such high and technical works. These 320 pages, in English, are Darshan Lal's labour.

Shukla (D. N.)

Acknowledgement

Most of these publications, as listed on the back of this page, are the result of the publication grants from the U. P. Govt. and Central Govt. (Ministry of Education) and the U. G. C. These subjects were hither-to-uninvestigated The author very humbly recognises this patronage for these research publications on the Technical Heritage of India (Technical Sciences and Fine Arts) which may bring a re-thinking if India was not equally talented and advanced in this material culture with especial reference to Civil Engineering, Civil Architecture and very advanced material pursuits like painting dancing and dietary etc.

Excuse

The Late Gadgil (Ex-Chancellor of the Panjab University and Governor of Panjab—vide his gracious and eloquent Foreword to my Vastu astra volume I—Hindu Science of Architecture) had opined that such works shall take a long time to be appreciated and longer time to be re-printed. From this point of view, it is necessary that the first edition should be excellently printed and edited.

I am sorry to remain disappointed to fulfil his desire. The grants and subsidies are not forth-coming and those given for some publications are neither adequate nor encouraging. I, therefore, could not resist my endeavour to the ancient dictum :—

"सर्वनाशे समुत्पन्नेऽर्धं त्यजति पण्डितः"

For such publications, a board of editors and very well versed hands in typping, proof-reading and research assistance are required for which a huge sum is wanted and so it is impossible to come to this standard as opined by Shri Gadgil, for our National standard. Despite very inadequate finance, I have tried my best to bring these publications despite some lacunas in printing, proof-reading etc. etc,

Publishers
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Other Publications of the author :

1.	Vastusastra Vol. I—Hindu Science of Architecture With esp. ref. to **Bhoja's** Samarangana-Sutradhara	36-00
2.	Vastusastra Vol. II—Hindu Canons of Iconography and Painting.	36-00
3.	Samarangana-Sutradhara Pt. II-Royal Palace and Royal Arts—Six Fine Arts.	36-00
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N.B, The last two books and No. 10 are in the press.

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as gathered from the representative texts:V,D., A.P., S.R., Abh. C.,—Vide the detailed contents of the part

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Vastu-Silpa-Citra-Padavali

Part VII

Charts, Sketches and Illustrations.

PART I

ROYAL PALACE

I. Palace-architecture

&

II. Palace-establishments

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय
हरिद्वार

CHAPTER I

ROYAL-PALACE

Raja-Vesma.

The opening sentence of the 15th Chapter-'*Rajanivesa*' (Rd. 42) says that the planning of the Rajavesma was a component part of the planning of a town. Any town-plan in ancient or medieval India must bestow sufficient attention to the Rajavesma—the residential quarters of the kings and their kinsmen together with all the establishments of a king those days. This is what the S. S. says at the very outset Pt. V. 42.1-3. It says that after the town has been planned on the site-plan of the famous sixty four square, all the roads both highways and the central ones together with the adjoining *Maharathyas*, *Uparathyas* and their auxiliary ones, the streets, lanes and byelanes have also been planned out ; the fortification in all its ramifications and component parts of the surrounding ditches, ramparts and walls and the *Attalakas* thereupon has also been completed, the raised platforms—the *catvaras* are also architecturally built and finished, the temples and shrines—the places of worship are allotted to the different deities allocated both in the interior of the town and in its exterior; then a piece of land as selected at the western side of the centre, in the orientation of the North, on the *pada* presided over by *Mitra*, a square, even and auspicious (i.e. conforming to the minutest details of the *Sastra*) and bestower of fame, grandeur and victory, the palace of the king should be built thereupon.

Every building activity has got two main functions to be attended to, namely the engineering of the building—surveying the site, testing the soil and selecting one to be planned out ; and the operating upon in accordance with the plan set out in the sketches. Naturally, therefore, an important building work like that of a palace of a king has to be attended to properly. The S. S., therefore, has devoted two chapters to this important piece of Architecture of the Rajavesma. The master architect first has to attend to its planning—the laying out of the different parts of the palace on different sites. This it has done in Chapter 15 Rd. 42 cf, Pt. V.

The site on which the palace should be erected is already pointed out. The S. S. makes a limited classification of palaces only into three, namely, the *Jyestha*, the superior type, *Madhya* the intermediate type and the *Kanistha*, the lower type, and they are to be located in the respective town types. In the *Manasara*, palaces are divided into nine classes with regard to their size according as they may belong to a king of any of the nine classes—*Cakravartin, Maharaja, Mahendra* etc. Next, the site-plan, i.e. *Parama-sayika* of 81 squares to be employed in the planning of a palace and the classification of three types are indicated. The *Samarangana* bestows its attention upon its defence and good look—the fortification of the palace and its beautification. Though situated in the interior of the town, the Raja-Nivesa must have a surrounding moat and a rampart to ward off the insecurity of the palaces. This fortification also consisted of so many architectural designs as *Angabhrama*, *Niryuha* and strong towers and turrets, the crowning parts of the parapets - the surrounding walls and they are so laid as to make the whole structure beautiful.

After fortification, the question of the planning of the gates and doors is attended to. As many as three classes of doors are prescribed. It may be remarked here that the technique of the placing of the Indian doors is intimately related to the traditional site-planning. Hence sometimes a confusion is created as to whether a particular door is to be put in a particular direction or otherwise, because the *Vastudvara* and *Bhavanadvara* are two different things. The text recommends the *Vastudvara* in the north on the side of Rajamarga while the *Bhavanadvara* of the palace towards the East. Naturally, therefore, the frontal gate—the main gate must be placed in the East. The main gate is technically called the *Gopuradvara* and to be laid on the *Pada* presided over by *Bhallata.* The magnificence of these *Gopurams* is our architectural heritage.

Another terminological variety of these main doors to be placed in a palace may be termed the cardinal doors being placed on the respective four cardinal points i.e. *Mahendra* on *Mahidhara; Puspadanta* on *Vaivasvata ; Grhaksata* on *Aryama* and so on. The text is emphatic for laying out Gopurams on all principal directions perhaps to add grandeur of the palace. The third veriety of doors is technically known as *Paksadvaras*, the side-doors, necessiated on odd hours when the main gates are closed.

The fortified and well defended palace with its gates and gopuras together with *Paksadvaras* and *Bhramas*, the enclosing cloisters has emerged in its full glory facing towards the East. Its varieties however, though enumerated to be as many as four only, have not been explained. Perhaps these names were so common that the writer did not deem it necessary to point out their relative distinctions. They are as follows :—

1. *Srivrksa.*
2. *Prthivijaya.*
3. *Sarvatobhadra.*
4. *Muktakona.*

These palaces should have a good number of salas—courts scattered all round to serve the purpose of the kingdom and house-hold establishments. The chart (Pt. VII.Sketches/Illustrations-The Royal Palace), will show at a glance the list of the following vast establishment of a princely palace in those glorious days located in the different Padas presided over by the different Pada-devatas :

NAMES OF ESTABLISHMENTS.

1. Residence—the *Grha.*
2. Seat of Justice—*Dharmadhikarana.*
3. Store House—*Kosthagara.*

4. Pavilions of birds and animals.
5. Kitchen—*Mahanasa*.
6. The pavilion of the public audience i.e. *Asthana-Mandapa* or *Sabhajanasraya*.
7. Dinning Hall—*Bhojanasthana*.
8. *Vadya-sala* (Hall of the Instrumental Music).
9. The Bards.
10. The Arsenal—*Carmayudhas*.
11. The fashioning of the gold and silver ornaments.
12. The secret store-house—the *Gupti*.
13. Dance and drama—*Preksa & Sangita*.
14. The sheds for the chariots and elephants.
15, The *Vapi*.
16. The interior chamber *Antah-pura*, the Harem well fortified.

Note ;—Its gopur, the main gate should face towards the North and the palaces of the queens should face towards the West.

17. Pleasure and swinging and play pavilions--*Krida-Dola-Alayas*.
18. Chambers of the Princesses—*Kumari-bhavana*.
19. The alternative chambers of the queens.

N. B.—The secondary inner chamber however, is to be located on *Indra* Pada.

20. The lying-in-chamber—*Aristagrha*.
21. The Asoka Orchard.
22. Baths—*Snana-grha*.
23. *Dharagrha* (the shower).
24. The creeper pavilions—*Lata-grha*.
25. Wooden hills—*Darugiri*, the Vapis and the well-laid flower lines—*Puspa- Vithis*, and the flower pavilions—*Puspa-Vesma*, together with the machine-room--*Yantra-Karamanta*.
26. Water sheds (both for drinking and other uses)—*Panagrha*.
27. Another store-house.
28. The factory of armaments—*Aydudha-mandira*.

29. The third variety of the store-house.
30. The chamber for the wooden-mortor *(Ulukhala)* & flour-mill *(Silayantra)*.
31. Timber work—*Darukarmanta*
32. The gymnasium & the theatre and the picture places—*Vyayama-grha-Natya-grha-Citra-grha.*
33. Medical stores.
34. Stable for elephants.
35. Cow-shed and the milk reservoir—*Ksira-grha.*
36. The Priest.
37. Coronation pavilion and the one each for alms, studio and *Santika* also.
38. The places where *Camara* & *Chatra* are kept together with the Council House.
39. The stable for the horses—*Mandura.*
40. The living chambers of the princes —The*Rajaputra-vesma.*
41. The study chambers of the princes—*Vidyadhigama-sala.*
42. The Queen mother.
43. Pavilions for palanquins and the bed chamber and the drawing room—*Sivika-Sayya-Asana-grha.*
44. Pleasure ponds and lotus lakes.
45. Palaces of uncle and maternal uncle.
46. Palaces of the *Samantas.*
47. *Devakula*—Temple, the Royal Chapel
48. The Astronomer's place and also that of an Astrologer.
49. The Residence of the Commander-in-Chief.
50. The Assembly Hall—The *Sabha.*

In this big list, it is difficult to draw a line of demarcation between domestic establishments and those related to administration. In those times, the palaces for all practical purposes served as seats of Government.

It may be remarked there that such a vast establishment of a palace is no where to be found in any extant *Silpa* work. The author of the S. S. being a king, it was but natural that he should present grand picture of palace-architecture. In the Manasara, the list of Palace - establishments does not go beyond 42 (H.A.I.A. p./24) while here it is more than 50.

It may be remarked here that the Palace-architecture, like Temple-architecture has got an unbroken tradition behind it. Dr. V. S. Agarwala, (vide his Harsacarita-eka Samskrtika Adhyayana, Appendix I) maintains that the planning of the Royal palace has had a code of stereotyped canons, meticulously adhered to, right from the age of the Epics (vide the palaces of King Dasaratha and Prince Rama as described in Valmiki's Ramayana) down to the palaces of Mogul Emperors like Akbar and Shahjahan (see Fort at Delhi). It is in relation to the great poet **Banabhatta's** descriptions of the royal palace of Emeperor Harsa that the learned Doctor had propounded a learned thesis with a full-fledged background of the palace-architecture in ancient India kept in tact in early and later medieval period of Indian History.

A special notice of the Royal palace is its distribution in several courts. These courts ranged from three to seven. Harsa's palace had three. Kadambari's Tarapida had seven courts (**Kaksyas**) in his palace, while Dasratha five and Rama only three.

Now the question is: how many courts can we adduce from the Samarangana's treatment of the Royal palace-*Raja-Nivesa* cf. Pt V.42 The S. S. does not distribute the vast Royal establishment into courts like Manasara into *Antah-sala and Bahis-sala.* It allocates the different places of the big royal paraphernalia—the residential places, pleasure gardens and ponds etc., as well as the administrative set-ups to the different plots (and they were as many as eighty one of the Parama-Sayika plan) presided over by the different dieties· Now as there is no explicit mention of the courts in the treatment of Samarangana's palace-architecture, the whole thing remain's only a conjectural analysis. As per the diagramtic representation as many as five principal courts—two in the exterior and two in the interior parts together with the central one reserved for the inauspicious and unhappy establishments (Pt. V. 42.47-8) on the *Pada* of *Brahma*, are a certainty. Again what are courts ? The different **sala**-spans may be taken to be courts and the S. S. does make a hint at this (cf. 42.18 i. e. **'sala-parikramopetam'** which may be interpreted as with courts alround.

After this plan of the palace in its minutest of requirements, we are better fitted to go to the next chapter on the subject in which the varieties of palaces have been dealt with. It may be pointed out here that Palace Architecture and Temple Architecture, for all practical purposes, are the same except that in a temple so many pavilions and so much of fortifications are not needed otherwise the broad outlines are identical. The S. S. itself compares a palace to the seat of Gods—the temple in the following beautiful verse :—

इति कथितदिगादिभेदयोगै : सुरभवनानि भवन्ति यस्य राज्ञ :
अविरतमुदितोदितप्रताप : स्वभुजजितां स चिरं प्रशास्ति पृथ्वीम् ॥

"This *Rajavesma*, akin to the abode of the Gods, if built in accordance with the injunction of the *Sastra* by the king, he becomes competent to sway his suzerainty on the whole earth whose girdle is the seven oceans, after he has overcome his enemies by dint of his prowess".

We are familiar with **Amarakosa's** diction—प्रासादो देवभू भुजाम — 'this statement echoes the structural correspondence between temple and palace and reflects character common to both. The splendour and grandeur of each makes it a thing of beauty and of marvel. Upon places of highest eminence rises the *Prasada* (temple or palace) in monumental calm and dignity. The subtleties of its measurements, the relative proportions of its parts and graciousness of its ornaments are of most delicate description. It is the supreme expression of the noblest efforts and the best skill of artists. It exhibits the care by which the great builders obtain fine harmonies and please the minds of men. In the world of men, king is looked upon as the central figure and in ancient India he was supposed to represent in his person the various divine elements. By virtue of such a position, he commands dignitaries and attendants and receives from his people willing tributes. With the aid of accumulated wealth and the best skill available in the land, is constructed his palace. Round the hall of the king are constructed accessory structures to meet the demand of royalty." **Mallaya.**

The Palaces as treated in the 43rd Chapter of the text are examples of an ornamental style, probably the **Lata** style, the most characteristic features of this style are exuberance of ornamentation and decorative motifs as well as the abundant application of pillars. On styles I need not dwell at length in this part which I have done in Temple Architecture. For the present, it suffices here to say that out of the fifteen types of palaces as described in the 43rd Chapter entitled '*Rajagrha*, (tabulated ahead)—the first ten varieties are residential houses, while the last five are pleasure palaces (the former are called *Nivasa-bhavanani* and the latter the *Vilasa-bhavanani*).

It may be noted that the Rajavesma of the S. S. unlike that of Manasara does not admit of any classification in kind but degree only. The standard of measurement varies with its three varieties of the superior, intermediate and inferior quality. The first one of the one hundred eight Hastas, the second of ninety hastas and the inferior one of seventy hastas, are deemed as fit—a lower measurement than this is prohibited.

The appended Chart will show at a glance the typical architectural elements of these fifteen royal palaces as treated in the second Chapter on Royal houses in the text (cf. 43).

A little more on the ornamental archiecture of these palaces is worth saying here. In the end of this chapter the author while dwelling at length upon the architectural characteristics of the ornamental super-structure of these palaces has referred to seven kinds of **Lumas** (or Lupas-cf. The Mansara and other Southern texts). Luma is a decorative flower-like motif forming an essential composition of the *Vitana* the conopy. Ramraz defines **Lupa** as: "a sloping and projecting number of the ertablature etc. representing a continued pent roof. It is made below the cupola and its ends are placed as it were suspended from the architraves and reaching the stock of the lotus below". These Lumas, according to the S. S., are seven in number-**Tumbini**, **Lambini** **Hela**, **Santa**, **Manorama**, **Kola** and **Adhmata**; in **Aparajitaprccha**, however, their numder is nine—add to the first five (which are common to both) of the Samarangana—**Gandhara**, **Hasti-Jihma**, **Naganga** and **Bharamatavali** (the last being one of the names of 25 Vitanas in the S. S.).

Lumas or Lupas are indissolubly connected with Vitana (Canopy) owing to their forming an essential component. It is to the Lumas that the Vitanas owe their charm and grace. The very name Vitana is suggestive of the fact that the vault of the Vitana assumes forms of flowers of various kinds. According to observation of P. A. Mankad (vide Introduction to Aparajitaprccha) domes and vaults (the characteristics of the Moghul Architecture in the later medeival period) did exist in India in multifarious forms long before the advent of the Mohammedan rulers. "How for the Indian constructive and decorative characteristics were contributory to the development of the Saracenic domes etc. of the Moghul period and whether the Indian influence came to be exhortod in the formation of the substratum and super-structure of these forms will remain a moot question till whole literature on the Indian type of Vitana is available. In my opinion it is no more a moot question, it is an established fact that we knew this so-called dome- architecture.

Now without entering into the further details of architecture of these Palaces it is necessary to introduce the main elements of this class of Palace architecture. It is a composite architecture in which house architecture and temple architecture together with Hall architecture (vide Pt. V. ch. on '**Sabha**') have all played their part. The most predominant components of a Sala-house, as we shall presently see, are the abundant application of the corridors **Alindas** and porticos **Bhadras** together with the Central halls the **Salas**. This characteristic has been fully preserved here. The tabulation (attached) of these palaces with their main characteristics of Alindas and Bhadras may be compared. We have indicated the unbroken tradition of the courts in a palace. These Alindas, numbering as many as four in practically all the types of the palaces treated by the S. S. presuppose an open courtyard vide Commentary on **Brhatsamhita** :—

"अलिन्दशब्देन शालाभित्तेर्बाह्ये या गमनिका जालका वृताङ्गणसम्मुखा।"

By the words 'Alinda' is understood the lattice-covered path beyond the wall of a hall and facing (or in front of) the courtyard. The architectural planning of the houses like **Sarvatobhadra, Nandyavarta, Vardhamana, Svastike** and **Rucaka**, the sala-houses, as described in the ancient sources like **Kamikagama, Agnipurana** (vide Enc. H. Arch. p. 47-8) corroborate this essential constituent of Alinda. The S. S. too follows this ancient tradition in its treatment of the Palace- architecture (Chapter 41.Pt. V). Again the chief characteristic of the Hall architecture—the abundant employment of pillara is fully assimilated here (vide Tabulation below). The super-structure of storeys with manifold mouldings and so many other decorative elements, the chief characteristic of temple architecture, is fully displayed here in the sublime architecture of the palace. It is a controversial point whether temples owe their super-structure to the lofty palaces or vice versa. Scholars like Bhattacharya (vide C. I. A.) maintain the former position. In my opinion, however, the case is otherwise. I have throughout maintained that it is religious architecture that originated and developed first on the sacred soil of

India. Hence it is beyond comprehension to admit that the Temple architecture instead of becoming the model, should be a copy. In very ancient times the residential quarters of a king were for all practical purposes the citadel. The court, the treasury, the soldiers' barracks, the council house, and the ministers' house were grouped round the royal castle and formed part and parcel of it. Later on, though many a new establishment was added to it, it did not undergo any substantial modification (vide S.S.Chapter 41.pt.V). Hence my contention is that later developments of palace architecture resembling a lofty super-structure with storeys, pinnacles and other ornamental mouldings and decorative elements of a Prasada were copied from it.

Stone architecture, orginally a taboo for residential houses of men the Secular architecture also gradually was relaxed. The kings must have taken the first advantage from this relaxation and made their houses in imitation of the Mandira the stone structure.

ROYAL PALACES
(Vide S. S. XXX)

Designation	& Sl. No.	Name	Pillar											Other architectural details.	Remarks
			Central (Terraces-Alindas)												
			Main	I	II	III	IV	V VI	Total	Outer porticos (*Bhadras* al-round)	Total	Grand total	Storeys		
Residential Palaces *Nivasa bhavanani*	1	*Prthvijaya*	4	12	20	28	36	—	100	28x4	112	212	8	(are indicated in the Study Proper.	Ornamental, many storeyed, superstructure, is the chief characteristic
	2	*Muktakona*	,,	,,	,,	,,	,,	44	144	54x4	216	360	,,		
	3	*Sarvatobhvdra*	,,	,,	,,	,,	,,	52	196	40x4	160	356	,,		
	4	*Srivatsa*	,,	,,	,,	,,	,,	—	144	30x4	120	264	,,		,,
	5	*Satrumardana*	4	12	20	28	36	—	100	44x4	176	276	,,		,,
	6	*Avanisekhara*			—			—	—	—	—	—	—	For the architecturaldetails like measurements etc. *Prthvijaya* is the model for all these five types of palaces	In these five types of the Palaces the pillars and storeys etc; are not indicated they are *Sala* - type of mansions(cf, The Chapter-*Rajanivesa*).
	7	*Bhuvanatilaka*			—			—	—	—	—	—	—		
	8	*Vilasastavaka*			—			—	—	—	—	—	—		
	9	*Kirtipataka*			—			—	—	—	—	—	—		
	10	*Bhuvanamandana*			—			—	—	—	—	—	—		
Pleasure Palaces *Vilasa-bhavanani*	11	*Ksonibhusana*	4	12	20	28	—	—	64	18x4	72	136	6½	—	—
	12	*Prthvitilaka*	4	12	20	—	—	—	36	52x4	208	244	8½	—	—
	13	*Srinivasa*	4	12	20	—	—	—	36	10x4	40	76	5½		Jn both these last varieties the Order different. Pillars are mentioned as belonging to interior & ext-
	14	*Pratapavardhana*			—				32	—	32	64	5½		
	15	*Laksmivilasa*			—				32	—	24	56	4½		

CHAPTER II

PALACE-ESTABLISHMENT

SPECIAL HOUSES, THE HALLS AND THE HOUSES OF ANIMALS, THE *VAJI-SALA* AND *GAJA-SALA* AND OTHER ACCESSORY STRUCTURES

Now that the planning of palaces has been discussed in brief, let us take up the other two classes of houses the special houses called the Sabha and the houses for animals, stables for horses and elephants in this fresh chapter. Though these structures formed a part of the palace and could have been treated in one chapter, but I have not done so in order to keep up their individual characteristics as a class of architecture by itself. Being accessory to the Palace, they are being dealth with in continuation with this auxiliary chapter.

THE SABHA

Sabha as a building is an ancient institution. There are many references to it in our sacred lore (A. V., XIX, 55, 6; Tait. Sam. II 4,8,6; Taitt. Bra., I. I, 10, 3; Chanda. Upanisad, VIII-14). Their special features in the Vedic times were their pillars and fire altars. It is a pillared hall architecture and this characteristic of the Sabha has been well-preserved in the S. S. as we will just see.

In the Epics we find an elaborate description of many Sabhas and they give a clue to their use as an assembly hall or a council chamber. The Mahabharata has a separate Parva callod Sabha-parva, where in Sabhas like Indra-Sabha, Yama-Sabha, Varuna-Sabha, Kubera-Sabha, and Brahma-Sabha are described.

In the Manasara (III.7-8; XVIII, 200; XXXIV, 562-563) sabha, from an architectural point of view, has been described as a type of building, an edifice and a public hall which indicate its varied uses and Dr. Acharya, on the authority of Vedic India Vol. II, page 426-427 (vide an Ency. H.Arch. 515) writes: "There must have been suitable structural arrangements for the transaction of judicial, commercial and political business and for the reception of courtly, well-born wealthy persons and kings and for the performance of gambling, merriment, social intercourse, debates and contests."

I have, in my own, way called these places as pulpits for religious sermons and forums for discussions. Sabha in this context was the Darbar Hall in the palace. It has been an invariable feature of all the Royal palaces both in the East and the West. It may be remarked that the modern spacious drawing rooms and reception halls as society rooms in private dwelling houses had their proto-types in the Sabha buildings. As per the S. S. also, these Sabhas formed a part of the Palace (cf.Pt. V.Chapt.44); its use is described as the protection of the Royal palace.

The text describes the following eight-fold Sabhas in its Chapter entitled the Sabha :—

1. *Nanda.* 2. *Bhadra.* 3. *Jaya.* 4. *Purna.* 5. *Bhavita.* 6. *Daksa.* 7. *Pravara* and 8. *Vidura.*

As already pointed out, the most characteristic feature of the planning of a *Sabha* building is the abundant use of Pillars. In the first 5 buildings of the Sabha called *Nanda, Bhadra, Jaya, Purna,* and *Bhavita* pillars, as many as thirty six, should be constructed in each of them and make them look like pillard halls with corridors and galleries all round supported by separate pillars. Thus the number of pillars still goes higher up.

The distinguishing features of the remaining three Sabhas are the absence of pillars, in all, corridors in the sixth type called *Daksa,* doors in the seventh, called *Pravara* and *Pragrivas* and doors both in the eighth called *Vidura.*

THE *ASVA-SALA*

The S.S. gives an elaborate description of the royal stable (*Asvasala* Chapter 45 (Rd) & with its minutest of equipment most suited to horses, the hobby of the princes of those times and the only most convenient royal conveyance of the period.

In this chapter we have to deal upon the following four broad topics, namely:

1. Planning of the stable proper, with its component parts,
2. The equipment of a stable,
3. The housing of horses,
4. The accessory chambers to the stable.

1. PLANNING OF THE STABLE PROPER

It should be laid out on the site of *Gandharva* or *Puspa-danta* in the compound of one's house. It admits of three classes, the largest type being in the measurement of one hundred aratnis (an aratni is equal to one hasta i.e. 1½ ft=150 ft.), the intermediate one the eighty aratnis i. e. 120 ft. and the smallest type only sixty aratnis i. e. 90 ft. Again it should be so placed that the horses housed in it keep to the left of the owner, while he is passing out of it. The stable forming a component part of a palace, should be laid to the south of the Inner Chamber (*Antahpura*) so that while entering into it their neighing should be heard on the right and this is deemed as auspicious. The main gate of the edifice should be laid either in the East or in the North and it should be decorated with arches. It should have four compartments (*salas*) and each having a '*pragriva*'. Its height should be ten aratnis i. e. 15 ft. and its breadth eight i. e. 12 ft. and in the wall the *Naga-dantas* are to be constructed.

The principal components of a horse-stable are :—

1. *The Yavasasthana.*—It may be called granary—the place where grass used to be stored,

2. *The Khadana-kosthtaka.*—The Manger where horses were fed with grass,
3. *The Kilakas.*—The pegs (**Khuntas**) wtth which the horses were fastened with ropes.

These were all finished architecural establishments. This Yavasasthana is a wooden structure. It should be placed in the **Brahma** corner. The wood employed in it should be of one of these trees—Dhataki, Arjuna, Punnaga, Kakubha and it should be examined and approved by the attending physician. It should have a height of at least three Kiskus (one *Kisku* is equal to 42 angulas). The length and the breadth of the *Khadana-kosthaka* should be equal to 3 hastas. For the fastening of all the five-fold limbs (technically called the *Pancangi*) several sets of these pegs should be placed on intervening spaces and one principal wedge should be secretly laid in.

2. THE EQUIPMENT OF ASTABLE

The list of the equipment of a stable is simply formidable. It consists in the first instance of the place for fire keeping- (South-West corner); the water pot (North-East); the place for mortar *Ulukhala* (North-West); secondly it consisted of a number of implements like *Nissreni* (stair-cases), *Kusa* (sacred grass), wells covered with planks, *Kuddala*, *Uddala*, (spades etc.), *Gudakas* (balls), *Sukta-yogas* and K*huras* (hoofs), hair-cutters, horns, hatchets, nadyas and the lamps—all these to be placed in the South West. Again there should be a good number of pots for storing water etc., to be used in the event of outbreak of fire etc. Thirdly, the *hasta-vasi*, *Sila* (the stone) lamp, *Darbi*, *phala* and shoes, manifold varietiss of *pitakas* and *vastis* should also form part of the equipment of a stable.

3. THE SHED

There is an interesting account of how the horses are to be housed in a stable. The places where the horses were fastened were called *Sthanas* (modern thana—even today we call it thana), Only the

S. S. has credit to mention it (cf. Pt. V. ch. 45). A series of *Sthanas* planned in a row formed het*Asva-sala,* which was always long (cf. *Raghuvamsa* V *"Dirghesvami niyamitah patamandapesu"*).

These were well decorated. Their dimensions as indicated are one Kisku in *Ayama* and three Kiskus in *Vistara.* These *Sthanas* are always to be laid facing either to the East or to the North. Again they are so constructed that their Urdhva *bhagas*—the frontal parts should have the higher levels than those of hinder ones. Further again they should be quadrangular in shape.

Now as regards the fastening of the horses: The first direction regarding this topic is that a space of four hastas in all the corners of the *sala,* the chamber, should be left vacant before the fastening of the horses is to be undertaken. The second direction insists that comfortable position and enough space should be allotted to each horse, so that they may not touch one another and feel congested. This is only a general direction. Orientation of the directions has always been a matter of supreme importance not only to the building-planning of India, but to any planning in ancient India. Here in the stable, placing of the horses must have due regard to this institution of orientation. Here it may be noted that the orientation of the chamber and the orientation of the horses stationed in it are two different things. For example, the orientation of the Chember to the South while acclaimed good, is bad for the horses. The horses can be stationed facing the Eastern direction. This being the most auspicious in all matters in giving bath, dressing and decorating, worshipping and other auspicious performances of the horses. These prescriptions are not dogmatic. They relate to the hygiene of the place, the morning rays of the rising sun would be a perennial source of health and longivity to the horses. Similarly the southerly orientation is also acclaimed as auspicious. The Chamber facing the South and the stable being placed on the site presided over by Fire God—the Soul of the Horses (*Atma Vahnisca* *vajinam)* were both deemed as auspicious. The horses so placed never get old and feed well (**Ajaro** *bahubhokta ca).* The Northerly orientation is also not bad; because in this position too the rays of the sun make a circulation as it were and so are beneficial from the point of view of longivity and health. The southern direction and the western direction of the stables are deemed inauspicious. Similarly the South East, South West, North West and North East are also bad.

4. MEDICAL HOME

The text is emphatic that even for a moment sick horses should never remain with the healthy ones for the simple reason that they may develop infection (vide verse 74). Therefore, as many as four accessory chambers are needed and are termed as :—

1. *Bhesajagara*—the Dispensary.
2. *Aristamandira*—the convalscent wards & lying-in-Chamber,
3. The V*yadhita-bhavana*--the hospital or sick wards,
4. *Sarva-sambhara-vesma*--medical stores, wherein should be stored all kinds of medicines—the salts, the oils, vartis, etc. etc.

All these structures (*vesma-catustaya* the four accessories,are to be laid adjoining the stable proper and constructed beautifully with walls made strong with plaster (सुधाबन्धदृढ़कुड्य) and having high gateways and porches (*Pragrivakas*). They need not have partitioned rooms in them (विशालानि) but be simple rooms (सुगमानि).

GAJA-SALA

Like *Asva-sala*—the *Gaja-sala* (Chapter 46 Rd. Pt. V) is not so elaborately treated. The S. S. classifies stables for elephants into the following seven varieties, the first six being auspicious and the last inauspicious ;—

1. *Subhdra*
2. *Nandini*
3. *Subhogada*
4. *Bhadrika*
5. *Caturasra*
6. *Varsani*
7. *Pramarika* (the killer).

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The text enjoins that these stables for elephants should be planned very spacious and their relative measurements should be akin to those of the palaces, the largest type, the intermediate one and the smallest type. Their special architectural characteristics being the employment of the *salas, karna-prasadas* and the *Pragrivas*. the distinguishing feature of each of them is the different application of these motifs.

ACCESSORY BUILDINGS

So for these accessories to the Palace-establishments as described in the S.S. are not copious enough except the *Asvasala.* The S.S. is more emphatic on the Civil Architecture—the residential houses—the *Sala-bhavanas* as treated in the 1st part of the S. S. Its very title-*Samarangana-sutradhara*—the Architect of Human Dwellings i. e. the common residential houses—is enough to speak of its main contribution, as founder of Civil Architecture. The *Visvakarma-vastusastra* has an eloquent and elaborate expatiation on these accessory buildings i. e. State Buildings which I am taking liberty to describe in brief.

STATE OR PUBLIC BUILDINGS

The cognate structures

Nyaya-sala—Among the cognate buildings falling in the domain of Palace-architecture Courts of Justice, the **Nyaya-salas** occupy the first and foremost place. These were attached to the seats of Government, Central and Provincial and these seats were really the royal palaces themselves. Side by side the **Nyaya-sala** was the **sabha**, a notice of which has already been taken.

According to **Visvakarma-vastu-sastra** as studied by K. Vasudeva Shastri—vide the Introduction : "The court house is looked upon as the embodiment of all deities and of all powers and the promoter of general prosperity. It is to be presided over by the king, possessed of all noble qualities and shrewdness and stability of judgement ; and the minister and the preceptor also take part in the proceedings. The building must have an even surface and it must have all the various adjuncts and must also have the principal deities installed in it.

In must have seats for advocates and for state-guests. It may be a hall with walls and doorways or it may be like a hall of audience and the form may be either a square or circular. The mofussil court may have a treasury attached to it and it must have special seats provided for the occasional visit of the emperor, the heir—apparent and neighbouring rulers. The metropolitan court-house shall be 12 dandas in dimension and the hall in front and subsidiary hall may have half the breadth. Its forms may also be like those of moffusil court, with this difference that the metropolitan court may generally have three floors. The basement shall be as grand as possible and the steps leading to the dais about 32 in number. The dais and the hall shall have ornamented pillars so arranged as to enhance the grandeur and solemnity of the court of justice. The building shall have a canopy and the arrangements of pillars may be in one of the forms consisting of 48, 32 or 24 detailed in the text. The frontage of the court-house must have an ornamented arch (a **Torana**).''

It may be remarked that in the ancient courts of justice prominent structural grandeur used to go to the placing of thrones on the proper place, the text describes seven types of such thrones—*Simhasana*, *Bhadrasana*, *Kurmasana*, *Virasana*, *Manasana*, *Vijayasana* and *Paryankasana* which really are more suitable to presiding judges.

Court-house where Justice was administered by an assembly of learned lawyers was really a *sabha*. "These *sabhas*" according to the text "are of three kinds : *Sadharana Sabhe Mukhya Subha* and *Pradhana Sabha*. In the *Sadharana sabha* a deity is supposed to preside over the assembly. In the **Mukhya sabha** a portrait of the king is installed at the presidential seat. In the third, the **Pradhana sabha**, the king personally presides over it. In other words, in villages, the idol of the patron deity of the villagers adorns the presidential seat. In towns the portrait of the king is used and in the capital the king himself presides".

Pustaka--sala :—The next important state building is the Library and the same text has elaborate expatiations on the construction of libraries; "They shall consist of a number of enclosures with a central platform for Vedic works and there shall be a seat for the preceptor. The library may have a number of storeys and a reading hall shall be attached to the library". There was a good number of **Avaranas** and it is laid down that in the first **Avarana** (i. e. the storey) the Vedic works are to be apportioned; in the second Smrtis and in the third the goddess **Vani**, **Hayamukha**, **Sambhu, Uma** along with their **parivaras** may be installed.

Vidyabhavana :—The third more useful state-building was the *Vidyabhavana* or a University or a college, the building of which, as prescribed by this text, shall have a very big central hall with front and back halls. On either side of the central hall shall be built wings with vacant spaces. There may be a number of storeys also and there shall be separate halls for discussion and for examination. The structure of the building must be grand and imposing. It shall be beautified by turrets and other ornamental structures.

Storeyed halls for special purposes like lectures, discussions, research and examination for awards in *Sastras*, arts, crafts and sciences are elaborately dealt with. Such halls are divided into 3 kinds. single halls, double halls and myriad halls. The first is a three-fold hall, the central having 3 storeys and the front and back 2 storeys each. The second is a dauble construction crossing each other of the same type. The myraid halls are a series of such constructions crossing one another. They rise from single storey all-round gradually to 7, 9 or 11 storeys in the centre. All the halls and storeys are to be richly ornamented, canopied, turretted and beautified by *Kalasas*. Artisans and learned men from all countries are welcome to these halls. These three types of halls are located respectively in large villages, presidency towns and in the central capital. The buildings are provided with ventilators, and with seats for masters and students in all arts and sciences. These buildings are intended as University halls, for training and examinations in all arts, crafts and sciences.

Nataka-sangita-sala ;—The next important state buildings to provide for recreation and amusement, so necessary in the life of the sabhyas the cultured people was this pavilion.

We know there is a very detailed and exhaustive treatment of the theatre in Bharata's *Natyasastra*. Avoiding the other details, this ancient text of Bharata's *Natyasastra* gives a very systematic account of the stage which was divided into three parts called **Ranga-pitha**, **Ranga-sirsa** and **Nepathya**. Here in this text (V. V. S.) it is laid down that the theatre and the concert halls are to be built by the side of each other. It contemplates three kinds of buildings—*Nataka-sala*, *Natya-sala* and *Giti-sala* and these building are divided into three parts—**Dariva**, **Gandharva** and **Manusa**. In the **Dariva** portion which is generally at the hind part of the buildings, the deities to be worshipped as a preliminary to drama, dance or concert are said to be installed. The stage proper is the **Gandharva** portion where music and dance are to be performed. The green room, which is behind, is to be divided into two portions, one reserved for male actors and the other for female actors.

Marga-sala—The rest house really finds a very glorious and unique description in the newly discovered text of *Visvakarama-Vastusastra*; "Rest houses and armed out-posts shall generally be built for every *krosa*. They are imperative in roads and in forest areas. The rest house may be a pillared hall with walled enclosures, platforms for taking rest and cooking rooms. These rest-houses shall be beautified by paintings of scenes from the Epics and *Puranas.* The frontage shall be ornamented by turrets. By the way, it has to be observed that no mansion or other construction for public use is mentioned in our *Silpa Sastra* wifhout ornamentation by turrets, *kalasas* and toranas, the arches etc. By the side of the rest house shall be planted fruit-bearing and other trees and head-load rests. Ponds and wells, cart stands and sheds for bulls, horses and elephants with supply of provisions shall be arranged."

This is only a brief enumeration of the state buildings of flourishing capital town or a large metropolis in ancient and medieval India. There are so many other public buildings owned by the state, constructed by the ruling kings, like cow-sheds, the *Go-sala*, the park for the deer and other pets, the *Mrga-sala*, and the *Catvaras*—the resting places etc. etc. Among them the *Marga-sala*, it may be brought home to the readers, used to be enclosed by fences of iron and provided with reserviors of water and grounds for ladies of the palace aud nobility to sport themselves with the pets.

In the end two topics need to be dealt at some length. These are the entrance gates to the towns and the water-reserviors. The former topic is the subject matter of town-planning where under fortification some remarks are already made on 'Pratoli' structure which was a component part of fortification. According to the *Aparajita-prccha*, however these pratoli-structures have been made more conspicuous by their varieties and sub-varieties like *Eka-poli* to *panca-poli* which need not to be taken in greater details here for the want of space. They are described alright in the *Vastu-laksana* and the more curious readers may read them there. All these pratoli structures, it may be again remarked as per my own thesis, are really the imitating structures of Gopura-architecture in temples. Towns and temples of old used to be laid out in some kind of allied and complementary beautification of their own. These were to all intents and purposes, the ornamental structures. These pratolis, accordingly, were the beauty of the palace-gates and the town-gates of old especially in the *Nagara* or the Northern school of architecture.

Now coming to the latter topic, the water reserviors, they are a special treatment in the *Aparajita-prccha* and let us have a bird's eye-view on these different and manifold varieties of the water-reservoirs, the *Kupa*, the *Vapi* and the *Tadaga*. Without going into details they are being tabulated as here under :—

10. Varieties of Kupa :

1. *Srimukha*
2. *Vijaya*
3. *Pranta*
4. *Dundubhi*
5. *Manohara*
6. *Cudamani*
7. *Digbhadra*
8. *Jaya*
9. *Nanda*
10. *Sankara*

N.B.—These varieties vary with their respective dimensions i.e. *Sirmukha* is said to be laid out in four *hastas* and the *Sankara* (the last variety) to be laid out in thirteen *hastas*. All these should bel aid circular. The wells having inferior dimensions are really not Kupas, but K*upikas*.

4. Types of Vapis :

1.	*Nanda*	*Eka-vaktra*	and	*tri-kuta*
2.	*Bhadra*	*Dvi-vaktra*	,,	*sat-kuta*
3.	*Jaya*	*Tri-vaktra*	,,	*nava-kuta*
4.	*Vijaya*	*Catur-vaktra*	,,	*dvadasa-kuta*

N.B.—Side by side with *Vapis*, Kundas are also described which are really religious structures, and the text has given a vivid description of these where there are so many side structures as well as provisions for the enshrinement and installations of a host of deities and therefore they are needless to be dwelt at greater length, only a brief mention of these may be made.

4. Kundas :

Bhadraka, Subhadraka, Nanda and *Parigha.* Lastly :—

6. Types of Tadagas :—

1. *Sara*	like *ardha-candra*
2. *Mahasara*	circular
3. *Bhadraka*	square
4. *Subhadra*	with excessive *bhadras*
5, *Parigha*	*Bakaikasthala*
6. *Yugma-parigha*	*Bakas* abounding on both the banks.

PALACE—BQUIPMENT

(A note on the house-hold furniture.)

Couches & Cots (*Sayanasana).*—Whatever is planned, made, measured, or constructed is *Vastu.* A complete *Vastu-sastra* deals not only with the towns and temples and the residential houses, but also with sculpture, painting, *Yantra* and furniture etc. This chapter, therefore, is an illustration of the very broad scope of Indian Architecture. The contents of this chapter are unique in the respect that nowhere is such a beautifull account with all the details in connection with the construction of the sleeping couches to be found. The operations on the sleeping couches should be started in an auspicious moment. The wood employed must be of the good and auspicious variety of trees like *Candana, Tinisa, Arjuna, Tinduka, Sala, saka, Sirisa, Asana, Dhanvana, Haridru, Devadaru, Syndana, Oka, Padmaka, Sriparni, Dadhiparni, Simsipa,* and other auspicious ones. The inauspicious trees as referred to in the house construction are also prohibited here. The cots which are knotted or interwoven with gold, silver, ivory or brass are deemed more auspicious. Then follows the dimensions of the cots in relation to those who would use them. The superior quality of cots of a king should measure 108

Angulas, the middle 104, the inferior 100, the cots of princes 90, minister 84, the commander-in-chief 78 and the *Purohita* 72. Twice the width should be the length of a cot in every variety. The cots of *Brahmanas* are 70 Angulas in length and less by 2 Angulas of other castes viz., *Ksatriyas* 68, *Vaisyas* 66 and *Sudras* 64. Then follows the different parts of the cots. They are *Utpala, Isadanda, Kusya* and *Padas* etc. All these parts should be carved out beautifully in leaves, birds, etc. Particular consideration need be given to the employment of only one kind of wood material. Two different varieties of wood are not auspicious and the cot constructed in three different varieties of wood lead to instantaneous death of the occupant. After these, details of the construction follow. A cot should be free from knots and holes and should not be loose enough and weak enough to be shaken while occupying it. It should be *Suslista*-well laid strong and stationery. The knots and holes must be avoided at all costs. The six varieties of holes are :—

1. *Niskuta*	4. *Vatsanabhaka*
2. *Koladrk*	5. *Kalaka &*
3. *Krodanayana*	6. *Bandhana.*

All these are said to be inauspicious and harbingers of evil consequences : loss of wealth *(Niskuta)*; family quarrels *(Koladrk)*; fear from *Sastra* (*Krodanayana)* ; and fear of disease *(Vatsanabha)* etc., etc,

After this,the details of *Asana*, the seats and their parts are described. The wood is the same. The parts of an *Asana* are: *Puskara, Sudahasta, Phalaka, Bhulaka* etc. Then are described certain other articles of house-hold furniture like K*ankata, Darvi* and *Padukas*.

Manasara has devoted a good many chapters to this side-branch of architecture. Cars and chariots, couches, thrones and a good many articles of furniture like lamp-posts, fans, mirrors, swings, manjusas, Panjaras, (cages), and so on so forth, are described in detail (vide chapters XLIII; XLIV; XLV; and L). The S. S. has devoted only one chapter to this branch of architecture entitled Sayanasana-laksana.

The terminological portion is already taking notice of these Manasara articles. However to complete this side branch of palace-architecture, the art-craftsmanship of the Vardhaki—the carpenter a tabulation is enough.

Cars and chariots :—

According to shapes these are divided into seven classes :—

1. Nabhasvad-Bhadraka.
2. Prabhanjana-Bhadraka.
3. Nivata-Bhadraka.
4. Pavana-Bhadraka.
5. Prsada-Bhadraka.
6. Indraka (Candraka)—Bhadraka.
7. Anila-Bhadraka.

Thrones :— 10 Kinds—

1. Padmasana
2. Padma-kesara
3. Padma-bhadra
4. Sribhadra
5. Srivisala
6. Sribandha
7. Srimukha
8. Bhadrasana
9. Padma-bhandha
10. Pada-bandha

Panjaras—The cages for the following birds & animals :-

1. Mrganabhi-bidala (musk cat)
2. Suka (parrot)
3. Cataka (rains-cuckoo)
4. Cakora (partridge)
5. Marala (a crow-pheasant, a goose or duck)
6. Paravata (turtle-dove)
7. Nilakantha (roller)
8. Kunjariya (ground-man)
9. Khanjarita (wag-tail)
10. Kukkuta (cock)
11. Kulala (phasianus gallus)
12. Nakula (mongoose)
13. Tittiri (francolin partridge)
14. Godha (alligator)
15. Vyaghra (tiger)

CHAPTER III

ROYAL PLEASURES

The Construction of Machines (Yantra-Ghatana)

YANTRAS :—Mechanical and Aeronautic Achivements of Hindus.

Introductions:—Tantra and Yantra are familiar words in Sanskrit. In my opinion Tantra is science and Yantra is an art. The former a knowledge—a Sastra, the latter a mechanical achievement both are of hoary antiquity. While so many Tantras are available, the Yantras, as charts which stored up within their confines spiritual power, are also there in esoteric worship, but the Yantras—the mechanical contrivances are extinct altogether. In the traditional list of sixty four arts (vide Commentary on Kama-sutra by Yasodhara) there is mentioned also a kala, called Yantra-matrika on which the commentary says "Sajivanam Nirjivanam yantranam Yanodakasangramartham sastram Visvakarma-proktam". Dr. Acharya (H. A. I. & A. page 15) says (cf. 53. Yantra-matrika) : "The art of making monograms, logographs and diagrams. Yasodhara attributes this to Visvakarma and calls Ghatana-sastra (science of accidents)".

With due respect to the learned Doctor, I may submit my interpretation : The Yantras admit the three principal classes—firstly, the Yana-Yantra-conveyances like Vimanas and Chariots, secondly, the Udaka-Yantra—water machines—pipe-showers technically called Vari yantra and Dhara yantra and thirdly; the machines of warfare (Sangramartha). This interpretation fully fits with the broad categories of Yantras, the S. S. has described as we shall presently see.

Yantra-Vidya was applied art of Dhanur-vidya. Some of the weapons could not have been used without some mechanism attached to them. We know four classes of Sastras—Mukta, Amukta, Mukta-amukta and Yantra-mukta. In the S. S. weapons such as Capas etc. Sataghnis etc. Ustra-griva etc. are said to be operated upon by a Yantra only (S. S. Rd. 49. 108). The species of arrows like Nalika and Brahannalike were also used by some mechanism akin to that of the modern guns. The Science of Archery is full of such details.

In the Mahabharata there are clear and vivid descriptions of a good number of Yantras, e. g. sastras (throwing weapons), astras (defending weapons), bows and arrows equally terrible as the modern weapons.

The Sastras like :—

1. Agneyastra— (Fire-vomitter)
2. Indrastra— (Anti-Agneya—rain-producer).
3. Varunastra— (Producing terrible & violent storms,

and astras like Bhusundi, Sataghni and Sahasraghni, akin to the modern machine-guns, sten-guns and tanks, together with yantras like Candramani by the help of which water could be produced on the deserts, can not be under-estimated.

All this speaks of a great advancement in the science of warfare as well as the general advanced condition of the scientific knowledge in the times of the Mahabharata.

The mechanical achivements of the Mahabharata, however, did shadow the Indians for a long time. There are innumerable references in the literature which speak of an unbroken chain of the mechanical skill in this country. All these refererences to the different and manifold varieties of Yantras have been ably worked out and presented in his 'Yantras or mechanical Contrivances in Ancient India' by Dr. V. Raghavan.

When the recorded literature speaks of the glorious heritage of these secular achivements, it must have undoubtedly formed the subject matter of discourse and discussion as well as enunciation of the norms and guiding principles for the artisans. Hence the Sastra and its Practice both must have been flourishing in those bygone days.

A good many works and the references thereof have been found and on their basis some hypothesis of glorious scientific heritage can be imagined. Moreover, some of the monuments, for example, Iron Pillar of Asoka near Kutub Minar is a mystery even today. How without an aid, mechanical operation and device thereof, such a huge and weighty iron pillar could be made stand up and what was that mechanism in that simple age that even after more than two thousand years, this has not contracted with rust.

Samarangana's chapter on Yantra is remarkable, not only for its treatment, but also for the help it gives in formulating some opinion about this branch of knowledge. It hints at unbroken tradition of the Yantra-ghatana—a traditional skill (पारम्पर्य कौशलम् cf. Pt. V Rd. 49. 87) and remarks that the traditional training of this art is a matter not of record, but of oral transmission from generation to generation throug the unbroken chain of the masters and the disciples. Moreover, like the spiritual yantras the yantras material should also be kept secret and unfolded only to the real jijnasu, otherwise they do not bear fruition (Rd. 49-79-80.).

YANTRA & ITS ELEMENTS (Yantra-Bijas). what is a Yantra? The S.S. opens with the definition of Yantra, that it is so called, because it controls and directs, according to a plan, the motions of things that act upon each other according to its own nature. That is a Yantra or machine is one which controls the Bhutas and make them serve a specific purpose. The Mahabhutas like the Earth, the Water the Fire, the Wind and the Ether, though independent in their operations and movements, when brought to act in a particular way, that way may be called a *Yantra* (vs. 3.4).

Elements, the essential factors of the **Yantras** according to the S. S. are only four :—

तस्य बीजं चतुर्धा स्यात् क्षितिरापो नलोऽनिलः ।
आश्रयत्वेन चैतेषां वियदप्युपयुज्यते ॥

The Earth, the Water, the Fire and the Wind, these are the **Bijas** of a **Yantra**, but all these are dependent for their movement and operation only on the Ether—this Ether or the sky, therefore, by virtue of being the Substratum i. e. the basis and medium of action becomes an element itself. Hence there are five **Bijas** of a **Yantra.** Among them the Earth is the main constituent. It is the ground of operation and, therefore, the earthly constituent in a **Yantra** naturally becomes more pronounced and more in quantity also and having Earth as the basis, all the other **Bijas** namely the Water, the Fire and the Wind are operated upon.

The S. S. then discusses whether **Suta** or mercury, which is an indispensible ingredient in some **Yantras** like **Vimana** Yantra, is to be held as one of the Primary **Bijas** along with Earth, Water, etc. or not ? The S. S. hints at some earlier writers who have taken Mercury as an independent Primary **Bija.** In the opinion of the author of the S. S. however, the case is otherwise. He says that Mercury is essentially **Parthiva,** and it is to be brought under Earth :—

भिन्नः सूतश्च (के?यै) रुक्तस्ते च सम्यङ् न जानते ।
प्रकृत्या पार्थिवः सूत (स्ना?म्त्र) यात् तत्र क्रिया भवेत् ।

Now if it is said that Mercury being **Parthive**, it is a substance and is also generator of fire, it does not even then lead opposition to Fire, because even though fragrance—gandha, the essence of Earth and Fire are opposite to each other, the dominant quality of the Earth does remain the same :

द्रवगत्वादग्निजत्वे हि यद्यस्य परिकल्प्यते ॥
तदा विरोधो नैवास्य पावकेनोपपद्यते ।
गन्धाद् वह्नेर्विरोधाच्च स्थिता पार्थिवता बलात् ॥

In order to avoid this controversial point raised regarding the true nature of all these elements both as independent of one another and also as dependent on one anothor, the author of the S. S. says :

आत्मैव बीजं सर्वेषां प्रत्येकमपराण्यपि ।

The import of this statement is that the **Yantra** and its **Bijas** are an inseparable entity. What is a **Bija** in one place becomes a **Biji** in another and vice versa ? And when the combined conglomeration is in operation, it gives an innumerable variety of the **Bija**.

Thus so far the principal elements of the **Yantras** in their cosmic aspect were taken into consideration, but these themselves which are independent of each other must pre-suppose, their own **Bijas,** otherwise the material production can not take place. The primary **Bijas,** therefore, in my opinion, are the **Nimitta-Karana** i. e. the instrumental cause as well as the **Upadana-Karana** the efficient cause both. This statement holds good only in relation to the five primary **Bijas.**

The text further describes the general characteristics of the **Yantras** (10-15). The following are four general characteristics of the **Yantras :-**

1. **Svayamvahaka**—Automatic,
2. **Sakrtpreya**— Requiring propelling only once,
3. **Antaritavahya**—Operation of which is concealed i. e. the principle of its motor action and its mechanism are hidden from public view,
4. **Aduravahya**— The apparatus of which is placed quite distant.

The meaning is that these **Yantras** are operated without any other help, or helped only once or helped in the middle or helped in season or out of season respectively. The first is the best. The most notable character of a Yantra being invisibleness **(Alaksata)** and wonder (**Vicitratve** and they are produced only when it is **Svayamavahya**. But as the vast majority is the result of the combination of one another, both in their totality and partiality, they give rise to innumerable varieties.

Thus so far we have been busy with the five-fold primary *Bijas* and the general characteristics of the *Yantras*. It has also been pointed out that they do not function imdependently. Naturally all these principal *Bijas* for the production of their characteristic objects, the materials *(Padartha)* take the other Bijas also in addition to their own, viz. the earthly *Bija*, the *Parthiva* has :—1. *Parthiva*, 2. *Apya*, 3. *Anala* and *Anila*. The similar is the case with other three Bijas—*Apya, Anala* and *Anila*. Again while all the elements may be used in a single Yantra, it is to be named after the dominant constituent.

For a *Parthiva Yantra*, the meterials i. e. the secondary Bijas which are mentioned (25-27) are the following :

1. THE EARTHLY.
    - (a) *Metals*—Tin, iron, copper, and silver etc. *(Ayastamram ca taram ca trapu)*.
    - (b) *Other materials*—Wood *(Kastha)*, hide *(Carma)* textiles *(Vastra)*.
    - (c) *The parts & principles*—The wheels and the rotation *(Cakram Bhramarakastatha)* ; the suspenders and the hangings; the rods, the shafts and the caps; the tools.

"*Lambanam, lambakare* ca *cakrani vividhanyapi*"
"*Urdakah Kartaro* Yastish.............................."

(d) *The work* :— Measuring, cutting etc. (Samvitpramardana).

2. THE ALLIES.

(a) *Firy ones*—The application of the *fire-bijas* on earthly machines comprise of heating and boiling (*Tapa* & *Uttejana*)

(b) *Watery ones*—Mixing and dissolving, pouring of and filling with water and providing a belt of water—(*Dhara ca jala bharasca payaso bhramanam tatha*).

(c) *Spacial ones*—Height, size, closeness and motion towards a higher plane are special features in a *Parthiva-Yantra.* (*Ucchraya, Adhikya. Nirandhrata, Urdhvagamitva*).

(d) *Airy ones*—As regards the airy elements in a P. Yantra, they may be applied through bellows, fans; flaps. (*Drati, Vyajana and gaja karna*).

Similarly in *Jala-yantras*, *Agneya-yantras* and *Vayu-yantras*, the secondary *bijas* are enumerated (33-41). But it may be remarked, as all these yantras have to take some shape and possess a body, the *Parthiva* is an important constituent. The text says :—

निष्क्रिया भूः क्रिया स्वशे शेषेषु सहजा त्रिषु ।।
अतः प्रायेण सा जन्या क्षितावेव प्रयत्नतः ।
साध्यस्य रूपवशतः सन्निवेशो यतो भवेत ।।
यन्त्राणामाकृतिस्तेन निर्णेतुं नैव शक्यते ।

For a *Jalna-yantrs*, the use of timber, hide and metals like iron etc. Forms the *Parthive* element ; other water and its own water, the watery element ; heating etc. the firy element ; and the cair-onditioning like Samgrahita, datta, *Purita* and pratinodita etc. form the Airy elements.

Again for an *Agneya*-yantra the use of earth, metale like capper iron. gold etc. forms the *Parthive* element. Similarly the fire itself and the water as well in their different conditionings form the Firy and Airy elements respectively. Similar equipments are laid down for a *Vayu-Yantra* and details may not be attended; because most of it is a comm. on paraphernalia.

This delineation on the more important and tangibls varieties of the secondary *bijas* as I have called them, the S.S. is very apt in saying that no hard and fast enumeration of these multiples of *Bijas* is possible. In some cases a particulor bija is said to be of greater proportion and in some cases the otherwise. Hence the same *Bija* can be applied in so many degrees resulting in the corresponding varieties of them. Thus there are innumerable variaties possible and who can completely innumerate them ?

The text in this connection brings in a very fundamental principle of physics. The Earth is regarded as *Niskriya-Actionless*. The action takes places in the three others on Earth as the earth possesses the quality of ***Rupa***, the form. Thus if it is said that Earth and other elements have *Janya-Janakabhava-* generated and generator-it would not be far from, the truth. Any production, the *Sadhya*, requiring as it does, the form the *rupe* for its *tangible* manifestation must take Earth as its secondary substratum, the primary of course, the Ether is always there (cf. S.S. 49. R.D. 44-45). Hence as the varieties of Yantras are incalculable, so are its forms.

The qualities of a Yantra and its functions—The most important qualities of a Yantra in the eyes of the author of the S. S. are *Suslistatva*—perfection and invisibleness and these I shall try to explain. Bnt let us first see what the other qualities are —

Yantra-gunas

1. Proper combination of *Bijas* in proportion (*Yathavad-bija samyoga*).

2. Attribute of being well-laid, well-knit construction (*Sauslistya*).
3. Smoothness and fineness of appearness (*Slaksnata*).
4. Invisibleness or inscrutability (*Alaksata*).
5. Functional efficiency (*Nirvakana*).
6. Lightness (*Laghutva*).
7. Absence of noise where not so desired (*Sabdahinata*).
8. Loud noise if the production aimed at is sound.
9. Absence of looseness (*Asaithilya*).
10. Absence of stiffness (*Agadhata*).
11. Smooth and unhamphered motion in all conveyances.
12. Fulfilling the desired end, *i.e.* production of the intended effects (in cases where the ware is of the category of curos)—*Yathabhistartha-Karitvam*).
13. Following the beating in time, the rhythmic attribute in motion (particularly in entertainment wares). It is called *Laya-talanugamit-a*.
14. Going into action when required—*Istakalarthadarsitvam*.
15. Resumption of the Still State when not required (*Punah-Samya Rtva-Samvritih*).
16. Beauty *i.e.* absence of an uncouth appearance (*Anulvanatva*).
17. Verisimilitude (in the case of bodies intended to represent birds and animals)—*Tadrupya*.
18. Firmness—*Dardhya*.
19. Softness—*Masrnata*.
20. Endurance—*Cirakalasahatva*.

These are the twenty qualities spoken of a good machine. Some of them I suppose are not general qualities but special ones best-suited to a particular machine.

Now, what does the writer mean when he says :

सुश्लिष्टत्वमलक्षत्वं यन्त्राणां परमो गुणः ॥

We know that a Yantra, is an unnatural and abnormal object and entity. Naturally, therefore, ifits unnaturality and abnormality are visualised by the spectators or onlookers, it loses all its charm. And what are the Yantras described ? They are the elephant machine (*Gaja-yantra*), wooden bird machine travelling in the sky, *Vyomacari-Vihangama-Yontra* wooden Vimana machine flying in the air, door-keeper machine, soldier machine, etc. etc. In a machine like a door-keeper machine in which the door-keeper is not real and is made of wood, if looks like a real door keeper and not an unreal one--this constitutes the *Alaksata*, imperceptibility of the Yantra and its composition-construction thereof in every part is so to the point and so proportionate that it becomes a real object worthy of high craftsmanship. Thus the *Alakoyaata* here does not mean in the object; but it aims at the subjective perception of its admirers.

The second attribute, the *Suslistatva* follows from the first or vice versa. Unless the joinery of the different parts of a machine is in perfect order and the minutest of its details are well laid, the high accomplishment desired can not follow.

B. Functions (*The Karmas*).

(*i*) Some are operative yantras in which some action or *Kriya* is meant to be accomplished. These actions are —

1. Going (*Gamana*) in all directions--upward, downward, backward, on either side.
2. Movement i. e. speeding (*Sarana*] Ditto
8. Fall i. e. Crawling Ditto

(*ii*) Some yantras aim at the indication of time, such as clocks and watches (cf. water-clocks and timber-clocks).

(*iii*) Some yantras aim at the production of the sound and its qualities or factors as enumerated in the text are the variety, the quality of pleasing or the capacity to terrify, but I surmise one of their varieties should be the musical instruments, others are those which produce terrible sounds, other again may be those which produce a queer sound.

A very important notice of this category of this variety of yantra is one acclaimed of the producer of the musical ternary the *Vaditra-Gita* (the vocal music songs), *Vadya* the instrumental music and *Nrtyam*, the dancing along with their sub-varieties like *Patah*, *vamsa*, *vina*.*Kansyatala*, *trmila*. karata in musical instruments and *Nataka*, *tandava*, *lasya*, *Rajamarga*, and *Desi* both in Dance, the *Nrtya* and *Gita*. Is it a modern Radio ?

(*iv*) Some yantras aim at the *Ucchraya*. This is in relation to water and there are so many *Vari*-yantras and *Dhara* yantras, a notice of which will be made later on.

(v) Some yantras aim at the *Rupa* and *Sparse*. As regards *Rupa*, they are innumerable and in this class for production of whole themes in machinery, the S. S. instances the fight between the Devas and Asuras, the churning of the ocean, Nrsimha killing *Hiranyaksa*, elephant-fights, a mock army, the Swing pastimes and pleasures, i. e. the *Dola-kelis* the. Swing chambers, i. e. the Rati-grhas and the different varieties of the assemblies *sabhas* etc.

In a nut-shell, the principal varieties of this category of the functions of the Yantras are those illustrated in movitones, pantomines, the machines like aero-planes or the wooden-bird—flying-machine, the *Dhara*-yantras, the swinging machines, the dolls, servant machine, etc. etc.

The varieties of Yantras— Three categories of Yantras or machines as per my interpretation of the explanatory note on *Yanamatrika* (one of the sixtyfour kinds of Arts—*Catussasti-kalas*) by Yasodhara, the celebrated commentator of *Vatsyayana's Kama-sutra*, have already been indicated as the *Yana-yantra*, *Udaka-yantra* and *Sangrama-yantra*. The descriptions of the yantras in the S.S. warrant us to add the further categories *viz.* the yantras for Vinoda (Amusement and Recreation) and the domestic yantras. Yantras for amusement by far exeeed the number and the importance attached to them in the text. Though there is not any systematic classification given in the text, all the yantras descirbed in it can be arranged under five categories.

(*i*) *Yantras for Amusements*.

1. *Bhumika-Sayya-Prasarpana* — Here five storyes could be arranged and the bed placed on the ground floor made to go up each higher floor at the end of each watch of the night.

2. Another pleasure-contrivance is the couch called *Ksirabdhi-sayya* in which the serpent-like bed goes up and down by the soft action of air, like that of the serpent breathing.

3. *Putrika-Nadiprabodhana*—It is a kind of Chronometre. It has a circular device in which, in a broad open vessel, threre are three hundred (or thirty ?) probably ivory figures (*Dantah*) or tooth-like pieces lying flat all along the circumference. The whole thing is revolving. A lady-like figure is in the centre. She wakes up one figure or piece for every *Nadika*.

4. There is yet another Chronometre-like object In which there is a rider on a chariot, an elephant or any other animal. The rider on his mount goes round for a fixed time, say a *Nadika* and the Chronometre strikes at the end of *Nadika*.

5. *Golabhramana-yantra*—It Is an astronomical model. There are

needles showing the day and night movements of the heavenly bodies liks Sun, etc.

6. A Dancing doll, pouring oil in the lamp keeps on circumambulating to the beating of tune (a musical instrument).

7. An elephant-machine drinking a great quantity of water.
8. Machine-parrots dancing, singing with the beat of tune (by a musical instrument).
9. Dolls, elephants and horses (mechanical), dancing, singing with a beat of tune (by a musical instrument).
10. Sound producing wooden bird machines.
11. *Patah,Muraja* etc.—souud producing machines.

The 10th and 11th varieties of this class of yantras call for a special notice.

A wooden bird is made to create a pleasing sound. In its hollow body is placed a copper contrivance one inch long and one quarter inch high. It is of slender cylindrical shape in two well-joined halves with a hole at the centre along which air passes when the bird moves.

The next is a bed-room accessory. The mechanism is similar to one noticed in the above except that tbe drum-like piece is placed in halves. As the bird oscillates, a highly pleasing sound is created which reduces the anger of the ladies who are cross.

This is also indicative of the palace life of those days as absorbed in amorous sports with the help of these mechanical contrivances.

(*it*) *Domestic and Defensive Yantvas.*

1. Wooden men machines serving as servants.
2. Wooden women machines serving as maid servants.
3. Door keeper machines—the palace guard with a batton, sword, iron-rod, spear or other weapon to kill a thief ent ering at the dead of night.

4. Soldier-machine — to check the undesired fellows from having an entry into ths house.

5. Lion-roaring machine to ward off a wicked elephant.

N.B.—In this category of the Yantras comprising male and female figures designed for various kinds of automatic service, it may be noted that each part of these figures is made and fitted separately, with holes and pins, so that thighs, eyes, neck, hands, wrists, forearms and fingers can act according to the need. The material used is mainly wood, but a leather cover is given to complete the impression of a human being, The movements are managed by the stream of holes, pins and strings attached to rods controlling each limb. Some of the acts performed by these figures are : looking into a mirror, playing a flute, stretching out hands to touch, give *pan*, sprinkle water and make obeisance.

(*iii*) *Machines for Warfare* :

N.B.—These are only referred to and not treated in detail in the text.

1. *Capa*, bows, etc.
2. *Sataghni*, etc. (hundred-killer).
3. *Ustragriva* etc.—Camel's neck (the modern cranes?).

(*iv*) *Conveyance Machines—the Yana-yantras.*

Wooden *Vimana*-machine (*Ambaracari-vimana*).

N.B.—On this we will see more at the end of this chapter.

(*v*) *Vari-yantras*—Water-machines.

1. *Pata-yantra*—(for the purpose of watering the plants of a garden).
2. *Ucchraya-Samapata-yantra.*
3. *Patasamocchraya Yantca.*
4. *Ucchraya Yantra*—(The modern pipe lines fixed in a tank or

well, cf. the modern borings having their proto-type in these).

It may be noted that the S. S. makes two broad classifications of *Vari-yantras*: Pleasure-giving (*Kridartha*), and *Purposeful* (*Karya-Sidhyartha*). The second category is illustrated in the *Pata-yantra* and t second in the three following [2, 3 and 4]. All the above four tabulated *Vari-yantras* result in the manipuiation of the movement of the water. In the first, it is the downward flow from an overhead tank; in the second, release of water at a higher level from tanks placed at the equal level ; in the third, is a contrivance using bored columns for letting down water from a height and then taking it up through columns placed aslsnt ; and lastly in the fourth, water from a well or a canal on the ground is sent up by a device.

N. B. There are yet two other yantras falling in this category of *Vari*-yantras. The first is the **wooden-elephant** drinking water placed in a vessel, any amount of it, and neither the intake nor the water taken in, is perceivable. The other one is the underground conduit (referred at other places also, cf. Chapter 18 in connection with the planning of cities and palaces) and is based on the *Samucchraya* principle of circulation of water on the same level. Here water is brought to a tank from a distant source. The further important types of yantras not so far included in the above classification, though covered by the *Vari*-yantra and swing-machines are respectively the

Dharagrha and the **Dolagrha**.

Dharagrha.

Five varieties of the Dharagrhas are :—

(i) *Dharagrha*
(*ii*) *Pravarsana*
(iii) *Pranala*
(iv) *Jalamagna* &
(v) *Nandyavarta*.

Dharagrha is a shower bower in a garden. It was very popular in medieval times both in the East and West and formed an essential constituent of a vast palace-equipment.

Regarding their construction, the S. S. lays down that firstly, they are to be in the proximity of big reservoirs; secondly. they should occupy a site with beutiful surroundings and thirdly, *Pipes* have to be prepared to double and treble the height and other requirements, of the fountains. Again the pipes are said to be able to carry water, free from pores and smooth inside. (119-20)

The text gives an impression that they were the characteristic of the age and were high super-structures with several storeys and the water mechanism attached to them for *jala-krida* in connection with the amorous sports of the kings and their queens, the most talked of in the *Kavyas* (cf. *Bharavi*, *Magha*, and other early medieval poets). These *Dharagrhas* were the most beautiful baths, well furnished, well decorated and with the finest of flooring and plaster and were specimens of pillar architecture. Here not only showers, Ucchraya-yantras were laid on, but a good many paintings of elephant-couples, doll-women pouring out showers from their breasts and navels etc. were also to be seen.

The text is full of such beautiful and poetic descriptions, a brief notic is called for.

In the wood work of these structures (i.e. carved pillars, platforms, projections, windows, cornices etc.) fine and fragrant timber e.g. *Devadaru* Sandal, *Sala* are to be used. The manifold motifs of decorations as already pointed out are :—female-figures and models of birds, animals like monkeys manifold forms with gaping mouths, *Nagas* and *Kinnaras* etc., dancing peacocks, *Kalpavrksas*, creepers and boweres, cuckoos, bees and swans. The main pipe is to be laid in the centre of the fountain with its exterior made charming. To the top of it is fitted the mechanism for taking up water, scattering and throwing it in a variety of ways. The king's seat is right in the centre and he enjoys the bath and the play of water both. The text is emphatic that these *Dharagrhas* are not fit to be used by the ordinary run of men, They are only for the kings (S.S. 49-118)

More specific descriptions of the four types of Dharagrha now follow.

The main speciality of the first, the *Pravarsana*, the shower, is that it pours down water. Strong figures of three, four or seven men should be set up, with curved tubes; the whole mechanism is fitted with water which is poured out in different ways by these figures (142-46). "Bhoja calls this shower-house a pseudo-cloud, *Anukaranam ekam jalamucam* (148)—(Somadeva Suri's commentator gives it the name *Kritrima-meghamandira*)—a boon in summer and a feast to the eyes. *Kalidasa's* reference to the *Yantra-dhara-griha* has already been noted but when he says in his *Meghaduta* 1.61 *nesyanti tvam surayuvatayo yantra-dhara-grihatvam*), that the celestial damsels on the Himalayas would scratch the cloud with their bangles and convert it into a *yantra-dhara-griha*, he seems to know the name of this type called after the cloud.

The next variety called *Pranala* is two-storeyed with a single pillar or four, eight or sixteen, built like a *Puspaka-vimana* with decorative designs. At the centre below is a water-tank with a big lotus, its pericarp fashioned as the seat of the King; around are female figures looking at the lotus, when the overhead tank is filled and closed, water is poured by the figures on the King sitting on the lotus seat.

The third, *Jalamagna*, is a chamber under water, the idea being that of the submarine abode of Varune or *Nagaraja*. A square chamber is built at the bottom of a big and deep water-reservoir, the approach to it being through a subterranean passage. A continuous flow of water above, keeps the chamber completely cool and the whole reservoir is full of mechanical lotuses, fishes, birds etc. When restfng in this chamber alone or in private company, the King can be seen only by select personnel friends and urgent visitors of rank like other Princes or Ambassadors. (157-66).

The last type, *Nandyavarta*, has, in mid-tank, a big flower-like structure, all around the central floral design, in mid-water are placed low walls in Svastike designs, providing a sufficient screen as well as a passage, the purpose being to permit [playing in the water-the game of hide-and-seek (167-72).

Dolagrhas.

It is also called Rathadolsa and it has five main varieties called :—

1. Vasanta 2. Madanotsava. 3. Vasantatilaka 4. Vibhramaka & 5. Tri-pura.

Rathadola—is a swing or merry-go-round in which people ride in seats and enjoy the pleasure of wheeling round. But in the descriptions that follow, we find the same architectural designs of its ornamentation, features and characteristics as noticed in Dharagrhas, are a cammon property of these as well.

In the Vasanta type, the Yantra is planted in a dugout 8 cubits square, and 4 cubits deep, both metal and wood work are mentioned at the base of the yantra where the rotation-mechanism is fitted to a platform. A storey is to be raised on twelve posts: on the whole five machines are to be employed for the rotation, wheel acting upon wheel and the whele moving the storey, designed like a lotus and accomodating the whirling riders (175-87).

In the second, the Madanotsava, there is no dugout or underground construction; the storey on the main post provides only for four seats and a man standlng below operates the machine (181-94).

In the third, the Vasantatilaka, two stroyes are to be constructed, the second one with much decoration; the mechanism is fitted in the first floor and by the action of wheel upon wheel the top floor revolves (195-200).

The fourth, Vibhramaka, provides for increased accomodation and variety of motion. At the base here is a solid platform and a square structure with mechanism; over these is a floor with eight seats; and above these another round of seats; spoked wheels link up the whole erection; the speciality here is, each floor has its own different movements, creatiag, as the name implies, a complex of circular movements (201-8).

The last, Tripura increases the tiers by one, justifying its name of three cities in air, each higher floor being of smaller dimensions, a large number of connecting link small wheels and steps leading from one tier to the other are mentioned (208-18).

The Aeroplanc-The Vimana-Yantra:—In the notice of the manifold varieties of Yantra, the *Vimana* machine was reservod for this last Section as it is the most curious of the yantras described in the S. S. The S, S. is the only text which gives some details of its construction, Numerous references to this class of Yantlra, though found in many places in the literature, the details of its actual construction and the mechanism thereof, are the contribution of this rare treatise on yantra.

The wooden *Vimana* machine flying in the air and wooden bird machine travelling in the sky—these are two yantras which illustrate this class of *Vimana*-yantra. The S. S. says:—

लघुदारुमयं महाविहंगं दृढसुश्लष्टतनुं विधाय तस्य ।
उदरे रसयन्त्रमादधीत ज्वलनाधारमधोऽस्य चा (ति?ग्नि) पूर्णम् ।
वत्रारूढः पूरुषस्तस्य पक्षद्वन्द्वदोच्चालप्रोज्झितेनानिलेन ।
सुप्तस्यान्तः पारदस्यास्य शक्त्या चित्रे कुर्वन्नम्बरे याति दूरम् ॥
इत्थमेव सुरमन्दिरतुल्यं सञ्चलत्यलघु दारुविमानम ।
आदधीत विधिना चतुरोऽन्तस्तस्य पारदभृतान् दृढकुम्भान् ॥

अयःकपालाहितमन्दवह्निप्रतप्ततत्कुम्भभुवा गुणेन ।
व्योम्नो झगित्याभरणत्वमेति सन्तप्तगर्जद्रसराजशक्त्या ॥

"Make a huge bird-like shape with a wing on each side fully carved out of a light wood with a space in the bottom for fitting up a mechanism full of fire and the *Para* in its proper (the middle) place. Now the traveller on, the switch also on, and with the air produced by the two wings, the *Para* will be in action and with its power so generated, the machine will go a great distance in the sky, giving amusement both to the man on it and those below it, the spectators".

"And just like this, make a heavier wooden aeroplane in imitation of a *vimana* house. In it, place four strong jars full of *Para* and then also place an iron pot full of fire underneath them. Thus heated these jars generate power by means of the Mercury, *Rasaraja*, the *Para*, and they will make the machine move and by the power of the *Rasaraja*, *Para*, it will go up in the air and be the ornament of the sky".

Reading this passage we find only two elements in this mechanism of an aeroplane as described by the Text, the *Para* and the Fire. They are really most essential conductors in any machine performing a similar job. The reader here in the description of these two passages does not find any other mechanism. Apart from these two principal things, nothing else is described for the full comprehension of the mechanism. The mechanism of the whole structure however, must be something of an advanced nature, otherwise the results as indicated in the text could not have been obtained. The unfolding of the secret of machine making is not done. The author for this makes an apology:—

यन्त्राणां घटना नोक्ता गुप्त्यर्थं नाज्ञतावशात् ॥
तत्र हेतुरयं ज्ञेयो व्यक्ता नैते फलप्रदाः ॥

"If the art of the construction is not unfolded, it is not for the lack of knowledge, but for the simple reason to keep it a secret, otherwise if made public, these yantras would not bring out the desired result". Mystery is the key-note of the ancient lore. It was never unfolded, to the uninitiated, uncultivated, unprepared and the author himself says :—

पारम्पर्यं कौशलं सोपदेशं शास्त्राभ्यासो वास्तुकर्मोद्यमो धीः ।
सामग्रीयं निर्मला यस्य सोऽस्मिंश्चित्राण्येवं वेत्ति यन्त्राणि कर्तुम् ॥

Concluding Remarks :—Now the question, which naturally arises regarding this portion of the work—the Yantra Chapter of the S. S. is: Do we find any connecting link between this work and other works of this type which have treated this theme of machines ? No other Silpa work so far discovered, cotains any chapter on the Yantras, though in the broadest sense, as seen before, (vide the Scope of the *Vastusastra*) the Indian *Vastu-sastra* must include Yanrtas also in its scope. The paucity of the material however, stans in the way of arriving at any definite conclusion.

By the time of the Eleventh Century, the time of Bhoja, the science of machines in India was in a very degenerate condition. Whatever *Yantric* knowledge was there, it was handed down in a distorted and uncultivated state. Scientific knowledge was never a matter of popular use. It never affected the life of the people as a whole. Only the kings could use the aeroplanes. These aeroplanes were conveyances either fit for divine beings or kings and sovereigns like Ram Chandra. Puspaka-*Vimana* could be used only by a *Rama* and not by an ordinary citizen of *Ayodhya*. Naturally, therefore, mechanical craftsmanship, if there was any in this period of medieval India, was more or less a thing of court-life—a paraphernalia of enjoyment to the kings and the queens and the courtiers. Hence all the varieties of the yantras which have been described here are fit to be the ornaments of the then court life or a thing of exhibition only in fairs and other such places where the masses used to assemble. Even today in fairs in India some such things of indigeneous character but reminiscent of the past are exhibited in such gatherings, and money is got owing to the sale of tickets, etc.

I have already hinted at a very significant point in relation to the mysterious art of construction of these yantras, not to be unfolded and if it is unfolded, it does not bear fruit. Again I have also pointed out the decadance of the art as reflected in the exposition of the yantras in this book. The author of this work points out at a number of places that this mysterious lore, as it were, has been revived by his own imagination and intellect. He does refer to the ancient masters (31.6) of the art. He also speaks of some of those as having seen and described on first hand knowledge of them.

He, however, offers an excuse of not unfolding the secret of the construction of these yantras simply for the reason that they are likely to lose their merit. The usual equipment of any art, the knowledge of the Sastra, the practical experience, etc. must be there and no one can deny their importance, but it is simply ridiculous to say that if the secret of art is unfolded, it loses its merit.

I may, however, conclude with Dr. V. Raghavan (vide Yantras Mechanical Contrivances in Ancient India p. 31).

"The tradition pertaining to this lore was, however, neglected and lost. The vogue that these mechanical constrivances had over a sufficiently long period, was indeed enough to foster the development and spread of mechanical technology on a national scale; but it was just like the civilization of this country not to have taken to it on such a scale. The reason is not far to seek: the religious and spiritual preoccupation was such that machines, which in other countries ushered in a civilisation that incressingly became materialistic in outlook, were harnessed in this country to reinforce the idea of God and Spirit.

If material yantras did not take root or multiply, spiritual yantras, which took one to still higher regions, developed and multiplied on a vast scale. And even writers who actually dealt with the yantras, like Somadeva and Bhoja, saw in the machine operated by an agent an appropirate analogy for the mundane body and senses presided over by the Soul, and for the wonderful machanism of the universe, with its constituent elements and planetary systems requiring a divine master to keep it in constant revolution.

जडानां स्पन्दने हेतुं तेषां चेतनमेकम् ।
इन्द्रियाणामिवात्मानमधिष्ठातृतया स्थितम् ॥
भ्राम्यद्दिनेशशशिमण्डलचक्रशस्तमेतज्जगत्त्रितययन्त्रमलक्ष्यमध्यम् ।
भूतानि बीजमखिलान्यपि संप्रकल्प्य यः सन्ततंभ्रमयति स्मरजित्सवो ऽव्यात् ॥

And, as early as the *Gita*, the machine, became an apt simile for man being but a tool in the hands of the Almighty that sits in man's heart and by His mystic power makes man not only move but also delude himself into the notion of his being a free or competent agent:

ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।
भ्रामयन् सर्वभूतानि यन्त्रारूढानि मायया ॥

PART II

Citra-Laksanam

Hindu Canons of Painting

Along with an outline history of Indian Painting :

a. ARCHAEOLOGICAL

b. LITERARY

CHAPTER I

THE PRINCIPAL TEXTS ON THE CANONS OF PAINTING (**Citra Sastra**)

The canonical literature on the sience and art of painting can be gathered together from the following five principal works, which, while dwelling at length on the manifold subjects of *Silpa-sastra* or *Vustu-sastra* and the allied matters, also deal with the canons of painting :

1. *Visnudharmottaram* Part III —the Citra-Sutram
2. *Samarangana-Sutradhara*
3. *Aparajita-prccha*
4. *Abhilasitartha-cintamani* (or Manasollas) and
5. *Silparatnam.*

N. B. (*i*) These texts have been arranged in chronological order. It may however be pointed out that there is yet another very important and famous text by the name of *'Citra-laksanam'*, credited to have been written by Nagnajit, one of the earliest expounders of the ancient Indian *Vasuta-vidya.* It is however not found in its original Sanskrit—its Tibetian version is the only source from which we can gather information on the subject.

N. B. (ii) Further again there is another text *Siva-tatva-ratnakara* of *Basava Raja* (VI. 2), a late seventeenth or early eighteenth century compilation of Kannada origin. Besides these texts there are innumerable references to paintings in general literature which also add much to our knowledge of technique and the traditions of Indian Art. Dr. Coomarswamy has made a valuable collection (cf-One hundred references to Indian painting and further references to painting in India, Artibus Asiae, IV, pp. 41f. and 126f; also "Transformation of nature in art'', Harvard University Press, 1924, Chapter III and Bibliography) in this direction; and the rich collection of these references, as gathered together from Brahmanical, Bauddha and Jain literature, present a good deal of material for our study on this technical side of Indian painting.

In this connection reference may also be made to Sri Sivaramamurti's [A passage on Painting in Potana's Bhagavat, Journal of Oriental Research, VI, (1932) pp. 184-187] Painting and allied arts as revealed in *Bana's* works, etc. VII (1933), 59-82, *Kalidasa* and painting ibid. 160/185, *Sri Harsa's* observation on painting with special reference to *Naisadhiya-caritam*, etc. 331-350; The artist in ancient India ibid. VIII, (1934), pp. 31-45. His other monographs like'Sanskrit texts on Indian Art'—Mirrors of Indian Art, and 'Geographical and Chronological background of Indian Iconography, etc. etc] and Dr. Raghavan's ['Some Sanskrit texts on painting', Indian Historical Quarterly, IX (1933) pp. 898-911] articles are also very interesting from the point of view of our present dessertation of the canons of Indian Painting. All these will be taken notice of here. Les us first begin with *Visnudharmottaram*.

Visnudharmottaram—It is a supplement or Appendix to *Visnupurana*. It is the earliest text dealing. with the technique and theory of Indian painting. "Part III of *Visnudharmottara* gives the fullest account hitherto known of the various branches, methods and ideals of Indian painting"—Kramrisch. Scholars like Prof. Stella Kramrisch contend this work to be of the 7th century A.D. vide her Introduction to the Translation of the V.D. Pt. III.

This chronological estimation of this text is not very sound. Painting as a science and art of India is very very old. The earliest finds in our possession and the various references in the early literature all corroborate to the fact that canons too must have developed long long ago and therefore this date of the V.D. falls too short in our chronological estimation of the *Purana*. Nagnajit's *'Citralaksana'* is a pointer in this contention of mine. Nagnajit, being a Naga king of hoary antiquity, a contemporary of the Brahmanas (vide writer's 'Hindu Science of Architecture,—an outline history of *Vastu-vidya*) must have compiled his work on the basis of the prevalent art canons. The doctrine of '*Sadanga*' in the pictorial technique of ancient India, as referred by such an early pre-Christian Acharya, as *Vatsyayana*, the celebrated writer of *Kamasutra*, is also an ample testimony to prove that pictorial canons in India had developed long ago. A complete *Vastu-Sastra* or *Silpa-sastra* must say something on this most fascinating branch of the art, having a universal appeal both to the princes and the priests alike. All this shows that the V. D. must also be as old as its component, the *Visnupurana*, a treatise which cannot be placed further up than the golden Gupta Age, 2nd to 4th century A. D.

Avoiding any further controversy over this chronological side of the work, let us come to its contents and the treatment of the subject.

The *Citra-sutra* of *Vtsnudharmottara* is consisted of the following topics, though seemingly different nevertheless allied subjects, are woven together :

१ चित्रसूत्रविधानदेवार्चानिर्माणपूजनेन देवतासान्निध्यं ततश्चाभीष्टचतुर्वर्गफलम्
२ प्रतिमास्वरूपनिश्चायकचित्रसूत्रस्यावोधनृत्यशास्त्रज्ञानायत्तत्वं तस्य च
गीतशास्त्राधीनत्वं, गीतस्य तु संस्कृतप्राकृतापभ्रंशादिभेदाद्बाहुल्यम् ...
३ नाट्यनृत्तनृत्यलास्यमण्डलादिप्रदर्शनपूर्वकं देवदानवनृपतदनुजीविमुनि-
विप्रवाणिगादिलक्षणतदनुवेशसात्त्विकाभिनयकटिपादाद्याश्रितरेचकाचारीमहा-
चारीतन्मण्डलाँगहारतत्करणावृत्त्यादिवर्णनम् ... ...
४ स्वस्थमन्दालसक्रान्तप्रस्थालसाद्युपवेशनकादिवर्णनम् ... ...
५ वैष्णवसमपदादिभेदेन पुंस्थानकादिवर्णनम् ... ...
६ अङ्गवर्णनम् ... ...
७ रसदृष्टितत्प्रयोगपुटकर्मतारकाकर्मसमसाचीकृतादिभेदेन दृष्टिकर्मतदनु-
गभ्रूकर्मनासिकाकर्मजिह्वाधरौष्ठमर्दनदन्तकर्मान्नुपाङ्गकर्मवर्णनम् —
८ असंयुतसंयुतादिभेदपुरस्सरं नृत्ये करविन्यासः, करकर्मलक्षणादि च —

९ वाचिकाहार्याङ्गिकसात्त्विकभेदेन चतुःप्रकाराभिनयहस्तालङ्काराङ्गारचनाः सज्जीवादिनाट्योपकरणवर्णनम्

१० इन्द्रियर्थाभिनयप्रकार : इष्टानिष्टमध्यस्थभेदेन गात्रप्रह्लादिना चेष्टादिनिरुपणम्. प्रभातगगनरात्रिप्रदोषदिवसर्तुघनधराजलाशयदिङ्नक्षत्राद्यभिनयादिवर्णनम्

११ जानुकटीसम स्वाभाविकोत्तुङ्गगमनयुद्धप्रचारतपोरुग्णौत्सुक्यादिषु जानुकटीसमादिनानागतिप्रचारवर्णनम्

१२ शृङ्गारादिनवरसप्रकथनप्रसङ्गेन शृङ्गाराद्धास्यस्य रौद्रात्करुणस्य वीरादद्भुतस्य बीभत्साद्भयानकस्योत्पत्तिमभिधाय तत्तद्देवतावर्णभेदव्यञ्जनादिनिरुपणम्

१३ हासरतिशोकाद्येकोनपञ्चाशद्भावनिरुपणम्

१४ करांगुलीनां विविधविन्यासवशाद्दोङ्काराज्भल् वासुदेवसङ्कर्षणप्रद्युम्नानिरुद्धादिहस्तमुद्रावर्णनम्

१५ भस्मजटानन्तधर्मज्ञानवैराग्यैश्वर्यदेवीस्कन्दादिनृत्तशास्त्रमुद्रावर्णनम्

१६ नृत्तोत्पत्तितत्करणकभोगमोक्षादिफलवर्णनम्

१७ चित्रसूत्रवर्णने मूर्त्यवयवप्रमाण तदनुसारेण मवक्षहंसमालव्यादिवर्णन

१८ चित्रकर्मण्यंगप्रत्यंगमानेन स्त्रीणां निर्माणम्

१९ चित्रकर्मणि देवतानेत्राद्यंगवर्णनम्

२० नानावर्णानुगताः शुभाकारविहारा ऋज्वागतसाचीकृतदेहाद्यनेकोपभेदसहिताश्चित्रकर्मणि नव भेदाः

२१ चित्रकर्मार्हभूमिसंस्कारकथनपूर्वकं बहुसमयस्थायिरंग – (वर्ण) - निर्माणं कनकरजतादिरंगद्रव्यकथनञ्च

२२ सत्यवैणिकादिभेदेन सलक्षणं चित्रचातुर्विध्यम्, पत्राकृतिरेखाबिन्दुवर्तनादिचित्रदोषस्थानप्रमाणादिचित्रगुणभूषणदुरासनादिचित्रनाशहेतुभूम्यादिवर्णनञ्च

२३ चित्रे देवनृपर्षिगन्धर्वदैत्यदानवादीनां सायुधानां सपरिच्छदानां निर्माणदेशविशेषानुरुपासनशयनयानवेशसरित्सागरवाहनशैलशिखरसद्वीपभूमण्डलशङ्खपद्मादिनिधिसचन्द्रनक्षत्ररात्रिसन्ध्यादिनिर्माणम्

२४ चित्र शृंगारादिनवरसप्रदर्शनं, देवालयनृपसभयोस्तद्विमर्शः, निधिविद्याधरहनुमदादिमंगलयचित्राणां गृहेषु यत्नाल्लेखन स्वहस्तेनात्मगृहे चित्रलेखननिषेधचित्रदोषगुणवर्णनम्, चित्रसूत्र समाप्तिः

This tabulation of ahe topics will reveal that the text touches practically all the points pertaining to the technique and conventions employed in Indian pictorial art. Proportions of human figure, types of men, different varieties of hair and eyes, various poses of body, method of preparing the painintg-canvascs, the plastered wall, etc., conventions regarding the representations of gods, men, landscapes; seasons etc., all these are some of the basic principles of this fine art which have been dealt with in a masterly manner in this treatise.

We know that arts like Architecture and Sculpture for their rise and development had the religious inspiration in their background. Natuarally pictorial art too owes its origin from the religious craving of the man. The *Citraja* images, as already pointed out, were very highly extolled in the religious digests. A complete science of Indian Iconography therefore gives a proper place to the treatment of pictorial canons as well. Royal patronage and the Palace culture, however, were responsible for the development of these arts on the secular basis also. *Visnudharmottara*, therefore, also mirrors this side-development which culminated in its full-fledged code by the time, i. e. 11th century, when the *Samarangana-Sutradhara* was written by king Bhojadeva of Dhara, one of the richest documents on the canons of ancient Indian painting, Accordingly the V. D. deals not only with religious aspect of Indian painting, but also, and to a far greater extent, with its secular employment. Prof. Kramrisch remarks: "Painting in ancient India, especially in the Gupta period, was of great importance in the life of the citizens. The interest taken in pictures varied with the education of the spectator. The masters praise the ***rekhas*** (रेखा) (delineation and articulation of form), the connoisseurs praise the display of light and shade, women like display of ornaments, to the rest of the public richness of colours appeals". *Vatsyayana's Kamasutra* is also a brilliant testimoney to the fact that wit rise of cities, the ideals of citizenship and the culture of the citizens also rose to an extent that the artistic culture and refinements were one of the chief characteristics of civilization.

Samarangana-Sutradhara—At many places in this study I have indicated the special contribution of the **Samarangana-sutradhara** in devoting a good many chapters to this most fascinating branch of fine art, the painting. Among the *Arca-dravyas*, the substances of which the icons are made or the images are carved out, is included also the *Alekhya*, the Citra, the Painting, by means of which beautiful images are drawn on some background.

It may be noted that in the *Samarangana-sutradhara*, as I have criticised it at several places, the portion of the text on sculpture is neither exhaustive nor elaborate. That is, in the text we neither get a complete traditional account of images of the divinities and statues of great personages along with a detailed code of canons such as we find in *Agamic* works and *Silpa-sastras* like *Manasara*, *Silparatna* and works of *Kasyapa* and *Agastya*, nor any code of metal-casting, the details of which are found in the contemporary anthology—*Manasollasa* of King *Somesvara*. Both these drawbacks have been fully compensated by its treatment of the painter's masterpiece, the different kinds of paintings, both religious and secular. Hence I am content to take notice of the pictorial art of making images—both religious and secular—according to our treatise, which in accordance with the time-honoured tradition of the medieval art. (i. e. latter part of the medieval renaissance), has devoted a good many chapters to the art of painting, which as I have hinted at, in the very first part of this study, forms a major contribution of this work on architecture. Moreover the architectural works belonging to both the schools as noticed in the Introductory part of the referred study do not contain any treatment of the topic of pictorial representation of the images of gods. The treatises like *Silparatna* are comparatively very late, or rather modern Among the pre-*Samarangana* treatises on architecture, there are however a few works which have dealt with this topic in detail. The first place must be assigned to *Visnudharmottara* which gives a detailed account of the rules of painting and is of unique importance in this particular branch of art. It is a representative work of ancient Indian painting.

Now with this background I may proceed with the detailed account of the pictorial art as furnished by this notable treatise on the art of painting which I have, at many places, cited as an authoritative compendium of medieval architecture and if both the early and later parts of the madieval period of Indian History may be taken as the harbingers of a renaissance in the domain of art and literature, this treatise is certainly an epitome of that social upsurge which gave birth to stupendous works of art and architecture, the famous monuments, already noticed (cf. 'Temple Architecture—vide Vastu-sastra Vol. I.—Hindu Science of Architecture with esp. ref. to the S.S.) which are our pride.

The very first point of importance in our consideration of the canons of the painting as enjoined by this work is that though some of the topics such as the canons of the proportionate measurements, the nine poses of the legs, the different varieties of the hand poses numbering as many as sixty-four, the different varieties of the form in which gods, goddesses and the demi-gods, the immortals and mortals alike all fall under this broad heading of Painting and they are treated as such; though to my mind all these may be deemed a common property af both sculpture and painting as well as other arts of icon-making. In the S.S., however, some innovations have been introduced for the first time in the extant manuals of purely *Silpa*-character, viz. the Rasas and Rasa-drstis, the dancing poses of hands, etc. and the detailed technique and conventions of the prevalent pictorial traditions of the time.

It has, thus devoted a good number of chapters on painting exclusively, a detailed notice of which will form the subject matter of the proceeding chapters. For general acquaintance, however, a tabulation of the contents will suffice for our present angle of this discourse:

चित्रकर्मणि

विषयाः	अध्यायाः		
१ चित्रोद्देशः	७१	६ दोषगुणनिरूपणम्	७८
२ भूमिबन्धनम्	७२	७ ऋज्वागतादिस्थानलक्षणम्	७९
३ लेप्यकर्मादिकम्	७३	८ वैष्णवादिस्थानकलक्षणम्	८०
४ अण्डकप्रमाणम्	७४	९ पञ्चपुरुषस्त्रीलक्षणम्	८१
५ मानोत्पत्तिः	७५	१० रसदृष्टिलक्षणम्	८१
		११ पताकादिचतुःषष्टिहस्तलक्षणम्	८३

Aparajitapraccha—It is also a very important text on Vastu-sastra. It is contemporary to the *Samarangana-Sutradhara* and a detailed notice of this work from the point of view of a critical and comparative estimation, may be seen in writer's Hindu Science of Architecture. It has a unique distinction to have expounded some of the current trends of the time in the depiction of the picture, like natural sceneries, especially the animal kingdom, the birds and beasts as well as the pleasing phenomena of the plants and the trees, leaves and flowers. It has also given a valuable record of the six styles of this art (*Nagara, Dravide, Vesara, Kalinga, Yamuna* and *Vyantara*) as cultivated in so many centres of art in the great land of ours. The following chapters must give a peep into the pictorial treasure house of this magnificent work:

२२४ चित्रसद्भावनिर्णयः ...	५७६:५७७	जीवसूत्रम —	५८६
२२५ परमाण्वादिकल्पितं रूपमानम्	५७८	पत्राकारादिविशेषलक्षणानि	५८६
तालमानम् —	५७८	२२९ देशजातिकुलस्थानवर्णभेद	
एकतालादिषोडशतालान्ताः		वर्णनम् ...	५८९
प्रतिमाः ...	५७८-५७९	२३० सरस्वत्यर्चनं गुरुशिष्यसंबन्ध-	
अष्टधातुमयादिप्रतिमा-		लक्षणं च ...	५८८-५९०

लक्षणम् ... ५७९
२२६ स्वच्छन्दभैरवावतारः
स्वच्छन्दभैरवस्यायुधानां
क्रमवर्णनम् .. ५८०
तस्य स्वरूपवर्णनम् ... ५८०
एकत्रिंशतितालमानायामतस्याः
मूर्तेरूर्ध्वमानम् ... ५८०
तत्तिर्यङ्मानकथनम् ५८०-५८१
तत्पूजामंत्रविधानम् ... ५८१-५८२
२२७ चित्रपत्रोत्पत्तिनिर्णय ५८३-५८४
२२८ पत्रजातिकण्टकभेदश्चैव
सूत्रनिर्णयः ५८५-५८६
जातिक्रमच्छन्दतोऽष्टकण्टकाः
कलि-कलिक-व्य मिश्र-चित्र-
कौशल-व्यावत व्यावृत्त-सुभङ्ग-
भङ्गचित्रका इति ५८५
अष्टविधकण्टकानामाकृतयो
जातयश्च ... ५८५-५८६

२३१ पट्टपत्रवर्तनानिर्णय ... ५९१
२३२ लेपकर्मविधिः ५९२-५९३
२३३ रूपालङ्कारसंयुतं
चित्रकर्मकथनम् ५९४-५९५
षोडशव्यालानि-सिंह-गज-
अश्व-नरादिक-वृष-मेष-शुक-
सूकर-महिष मूषक-कीट-
वानर-हंस-कुक्कुट-मयूर-
त्रिपल्ली-सर्पव्यालानीति ५९४
२३४ चित्रपुरुषलक्षणम् ५९६-५९७
२३७ तालवादित्रलक्षणम् ६०९
तालः — ६०९-६१०
वर्णालंकारलक्षणम् ६१०-६११
२३८ सप्त स्वराः ... ६१२
रागरागिण्यः ६१२-६१३
चतुर्दशगीतदोषाः ६१३
२३९ तालवादिनृत्यलक्षणम् ६१४

Now a perusal of these contents of the Aparajita, will convince us that *Patra*s and *Kantakas* as well as the detailed delineation on the *Vartana* as well as the manifold motifs both of the animal kingdom and the celestial one, etc. are some of the special introductions of this text in realm of this lore. We shall have an opportunity to describe all these details in the respective chapters ahead.

Abhilasitartha Cintamani:—or 'Boon-stone of all desirable knowledge is a compendium of encyclopaedic nature, treating all kinds of topics both religious and secular. It is said to have been compiled by the Calukya King Somesvaradeva, who flourshed in the 12th century A. D. Its Prakarana III, is devoted to the description of architecture, picture-drawing and painting with minutest details, iconography and pleasures of domestic life. The topics on painting going by the name of the Alekhyakarma is consisted of the following topics:

प्रसङ्गादालेख्यकर्म

लेपद्रव्यम्
वर्तिका
लेखनी
आकारलेखनम्
शुद्धवर्णाः
मिश्रवर्णाः
सवचित्र-
सामान्यविधिः
ऋज्वादि-
स्थाननिरुपणम्
ब्रह्मसूत्रम्
तिर्यक्सूत्रम्
शीर्षः
केशाः
ललाटम्
भ्रूलेखा
नासामूलम्
नेत्रे
कपोलौ
कण्टौ
नासाग्रम्
गोजी
ओष्ठौ
सृक्किणी

ग्रीवा
जत्रुणी
वक्षस्थलम्
मध्यभागः
नाभिः
श्रोणिः
कटिः
वरित्रम्
जठरम्
मुष्कौ
दन्ताः
हनुमण्डलम्
कूर्चम्
कुकुन्दरे
स्फिचौ
ऊरु
जानुनी
जङ्घामूलम्
गुल्फौ
पादौ
पादाङ्गुल्य.
पादनखा.
कृकाटिका
कक्षामूलम्

भुजौ
हस्तलेख-आयुर्लेखादि-
विन्यासः
हस्ताङ्गुलि—
परिमाणम्
अङ्गुलिपर्वाणि
हस्तनखाः
ऋजुस्थानलक्षणम्
साचिस्थानलक्षणम्
भित्तिकस्थानलक्षणम्
प्रकोष्ठः
मणिब्रन्धः
वंशः
पृष्ठभागः
ऋजुवृत्तिः
अर्धर्जुकवृत्तिः
साचिवृत्ति
द्व्यर्धाक्षिवृत्तिः
केशवादिचतुर्विंशति-
मूर्तिलक्षणम् (विस्तारादलम
हयचित्रलक्षणम्
गजचित्रलक्षणम्
विद्धादयश्चित्रभेदाः

In the **Manasollasa**, though the text is almost identical, it, however, shows some variation as well, The following brief tabulation will be helpful to reconstruct the whole treatment:

चित्रकारस्वरूपम्
चित्रभित्तिः
लेखनीलेखनम्
शुद्धवर्णद्रव्याणि
मिश्रवर्णाः
चित्रवर्णाः
पक्षसूत्रलक्षणम्
ताललक्षणम्
तिर्यङ्मानलक्षणम्
सामान्यचित्रप्रक्रिया

Thus it is evident that it deals with both painters and paintings as also with the methods of preparing *vajralepa* (adamantine paste), painting brushes, pure and mixed colours. In the *Abhilasitartha-Cintamani* (also cf. *Manasollasa*) very intersting details are given on pictorial painting, which is dependent, in the first place, on the three principal lines, called the plumb-lines and they are named here as *Brahmasutra* and the two *Paksasutras*, the side lines. Its Iconometry is very scientific and a detailed notice may be seen in a subsequent chapter.

Abhilasitartha-Cintamani's unique prescription of the metal-casting images has already been expounded, vide Iconoplastic Art—Vastusastra Vol II—Hindu canons of Iconography and Painting. Its expatiation on the technique and convention of the pictorical art especially the perfect delineations of the form—the divine and human both—in all its limbs and sub-limbes as well as the anatomical perspective of the whole picture in relation to the different kinds of pictures and the explanations of the various technical terms are some of the very valuable contributions of the work. It is worthy of note that the author, the King Somesvara *Bhulakamalla* of the western Chalukya line of Kalyani who came to the throne in 1124-25 proudly describes himself as *Citravidya-viranci*, the creator or master of the art of drawing and painting,

Silparatna is a rare work on Indian art.—It is divided into two parts, the first part, consisting of 46 chapters, deals with the construction of houses, villages and other allied subject (cf. Hindu Science of Architecture, where a detailed treatment of the textual matter is attempted), while the second part contains 35 chapters and treats of iconography and kindred topics. It is, however, very remarkable that this text treats painting—the *Citra-laksana* in continuation to the secular art—the 46th (i.e. the last) chapter of the first part and not along with the religious art, the iconography. This shows the medieval tendency of the pictorial art with which this work must have been fully influenced. It was natural also as it was compiled from the early sources of *Agamas*, *Silpa-texts* in the later medieval period, by *Srikumara*, a *Keralite*, well versed in *Silpa-vidya* as is evident from the following verse of the text (cf. Chap. 1. 6) at the instance of *Devanarayana* of Travancore State who flourished in the latter part of the 16th century A. D. and who was a great patron of learning and entertained in his court the famous Narayana Bhatta, a great poet and grammarian:

ब्राह्मं क्षात्रं च तेजोऽप्यहमहमिकयावर्णिते यत्र वीरे
तस्य श्रीदेवनारायणधरणिपतेराज्ञयाज्ञाकरोऽहम् ।
मन्दोऽप्यप्यन्तमोहादर्तिविपुलतरेभ्योऽथ पूर्वागमेभ्यः
संक्षिप्तं शिल्परत्नं प्रलिखितुमधुना प्रक्रमे तत्क्रमेण ॥

The 46th chapter of the Silparatna (Pt. I) entitled *'Citra-laksana'* gives all the salient canons both of the technique as well as the conventions of the painting which had been evolved by the time and were current in its day. Its expatations follow more or less the line taken by the *Abhilasitarth-cintamani* (already taken notice of), of course, with proper modifications and expansions. Its prescriptions on the different modes of *Svarna-lekhavidhi*, are very rich indications of the pictorical art which had attained some of the most refined and embellished traits of the crafstmanship.

As already pointed out the text treats painting as an accessory to architecture af human and divine dwellings—cf. the very first line of the chapter:

एवं सर्वविमानानि गोपुरादीनि वा पुनः ।
मनोहरतरं कुर्यान्नानाचित्रैर्विचित्रितम् ॥

It then takes up the scope of the painting in which all animate and inanimate figure. Then follows the types of painting and incidently hints at the non-scope of painting, what is termed dy it, as '*Citra-abhasa*'. Afterwards are dealt with the backgrounds—the *Citrabhitti* (vs. 15-23)—and its preparation. Then is given the technique of the colours and colouring as well as the most popular and appealing objects of painting (26-39). It further takes up the Citra-*lekhanavidhi* and incidentally dwells at length on the brushes, etc. (the three-fold *lekhani*) as well as the traditional *rjvagata*, etc. nine poses along with proportions of measurements of all limbs and sub-limbs. The verses 111-142 are a beautiful and a very reasoned account of the colours, their varieties, compounds and mixtures, etc. together with the use of gold in them and the technique of its application. In the end (143-147½) are given the three famous types of painting—the *Rasacitra*, the *Dhulicitra* and *Citra* (proper).

Dr. Raghavan ("Some Sanskrit Texts on Painting" I. H. Vol. X, 1933,1) has found the exposition of the pictorial art-canons in two more *Silpa*-texts—the '*Sarasvata-Citra-Karma-Sastra*' and the '*Narada-Silpa*' and I better give his own resume of these ancient manuals on painting :

"Now I propose to notice the contents of two works treating of painting which are still in manuscript form. The *Sarasvata-citrakarma-sastra* is a manuscript on *Citra* available in the Tanjore Library (Burnell 11076). It is on Citra and not on painting alone. Citra as is known frsm *Silparatna* does not mean picture alone. It means exactly what the Tamil work 'Bomai' means. It means *Citra*, sculpture or complete figures in stone, metal, etc., *Ardhacitra*, 'half-visible reliefs on the walls, and *Citrabhasa*, semblance of a Citra.' viz. the monodimensional drawing on flat surface like wall, plank, cloth, etc. It is sculpture, etc. which are Citra par excellence.

This classification is also given by the *Sarasvatacitrasastra.* It means first *Citra, Ardhacitra* and *Citrabhasa,– Citra* in धातु.दारु.शिला,रत्न and लौह and *Citrabhasa* on wall or plank or wood. Then it speaks of *Mana* of men and women and these go up to chapter X. It then takes up the *Mana* of *Murtis.* In the 39th chapter, it speaks of मृल्लेपन, smearing the walls with mud and of शुक्ललेपन, smearing the walls with cunam. The 40th chapter deals with *Varna-Samskara.* From such works as this we learn that painting and iconography and sculpture came to be related and that the canons for the latter two were also the canons for painting—a fact which we realise also on seeing the rather modern paintings on the walls of almost all the South Indian temples.

Another work of the *Silpa-Sastra,* which treate of painting and is not available in print, is the *Naradasilpa,* which I, propose to examine now. A manuscript of this work is available in the Adyar Library, Adyar, Madras. Two chapters of this work are devoted to painting, one to the architecture of Citra-Sala, 'Art gallery' and another to painting itself. We all know that besides the houses and temples, a place called the *Citra sala* in the palaces of kings contained pictures. We hear of this *Citra-Sala* of the king's palace in the *Malavikagnimitra* of *Kalidasa.* But the hall for pictures and its architecture are nowhere else described in works of *Silpa* except in the *Naradasilpa.* From this work which describes only the public *Citra-Sala* of the city, we also come to know that in ancient India, apart from the Art gallery in the palaces, there were also public Art galleries in the city. The *Naisadha,* X, 35 and *Kadambari* mention public Art galleries of the city.

Chapter 66 of the Naradasilpa is called चित्रशालालक्षणकथन and it describes the nature of *Citra-Sala.* The work is written in a very difficult, affected archaic prose style and consequently very few sentences are clear enough to be quoted here. Narada quotes an earlier authority Usinara, according to whom the *Citra-Sala* must be in the centre of the city, in a place like the meeting of four streets or in the middle of the *Raja-Vithi,* 'king's highway'. The building may be of the shape of a *Mardala,* (a kind of drum) or *Mandalika* (circular) or mace-like (*dandikakrtika*). It has many doors, main and smaller entrances (*dvaropadvaraka*). It may have one or many faces. The courts within must be each in two parts (*dvidvibhagangana*). This perhaps means that one half on the side of the wall is to be enclosed for picture and the other half for the floating spectators .There are inner halls, pials to rest on and stairs leading to the upper storey. The pillars may be 32, or 16 in number. One hall for pictures runs across and there is one in the centre. The one in the centre seems to be in a very raised place with steps leading to it. In the front or on the eastern side there is a 'special hall' (*Vaisesika Sala*). The whole building shall have windows, and beautiful canopies and shall be, in all other ways variously decorated. Again *Narada* says that the *Citra-Sala* must have many pials and many seats on all sides with *Upa-Salas* or minor halls resembling out-houses. The building is like a *Mandapa,* with dome, and kalasa at the top. It is not that the same hall must have all these details but one may adopt some and another some others. Certain *Citra-Salas,* for instance, have stairs on all sides and have the halls for picture only in the upstairs. The *Citra-Sala* has a great mirror within and glass chandeliers. Sometime the front of the building is beautified by constructing it like a small Gopura. In such halls pictures done in various brilliant colours, of *Devas, Gandharvas, Kinnaras,* men in sport, persons possessing greatness and of importance are exhibited.

Chapter 71 of the *Naradasilpa* is devoted to the decoration of painting चित्रालंकृतिरचनाविधिवथन Pictures are not only for the joy of the gods, and the presiding deities of the buildings, the *Vastu-nathas,* but are also for beauty according to Usinara. Narada gives a new kind of classification of pictures, not found in other works, and it is from the point of view of the places where the pictures are drawn. Thus he says that pictures are of three kinds —of the floor, of the wall, and of the top, i. e. ceiling (भौम कुड्यक and ऊर्ध्वक). These again are classified from another stand point into two kinds, permanent and temporary (शाश्वतक and तात्कालिक). The later is the *Bhauma* i. e., the picture of the floor, *Kolan*, the *Dhuli Citra* and *Rasa Citra* of Somesvara belong to this class. Narada says that this variety is drawn in front of the house, on the door-step, on the pials and everywhere in the house on the floor. Birds, snakes, elephants, horses, etc. can thus be drawn. These themes are still drawn in our houses.

The pictures on the walls—*Kudyaka*, or, on the top—*Urdhvaka*, are of Devas, Gandharvas, Yaksas, sages, great monarchs, animals, wrestlers, warriors, etc. *Narada* says that the pillar-tops and sides of the pillars can also be decorated with painting.

The two good features of all pictures are given by *Narada* as fine lines and observation of anatomy rules, अविषमरेखा and अविरूद्धसूत्रपात. He gives rich decorartion as another good feature and here we are reminded of the Vi. Dha. which says :—स्त्रियो भूषणमिच्छन्ति

According to place, says *Narada*, the appropriate *jatis* of beings, *Daiva, Gandharva, Yaksa, Kinnara, Vidyadhara* and *Manusa*, must be chosen. *Narada* speaks also of animals and birds in various postures as themes to be drawn in the eastern or southern sides. He says that, before painting *Sudha* must be applied to the walls and if the ground is plank or wood in the cases of beams and pillars, it must be smeared with some herbal juice to make it durable. The Citras on wood and metal which refer to carved images, etc. and to which the name citra applies pre-eminently, are also mentioned by *Narada* along with the references to painting or carving, on unbrellas, handles of chowries, swords, etc."

CHAPTER II

PAINTING, ITS AIM, ORIGIN AND SCOPE

The Sanskrit word Citra is generally rendered as painting, but it means just 'image'. which the readers have already seen (vide Classification of Images- *Citra,Citrardha* and *Citrabhasa*, the three-fold classification, of images on the basis of the sculpture, as fully sculptured, half represented, and non-manifest ones—*Vastusastra* Vol. II—Hindu Canons of Iconography and Painting). Here in this part of study, therefore, the Citra would be used in the limited sense of painting. Painting is what we understand by the term *Alekhya*. It is one of the nine or ten varieties of materials of which the images are made. The *Alekhya* images, in my opinion, from the point of view of general currency and use, are second only to stone images. The other principal variety is of the metal images. Thuse three classes of images, stone images, metal images, and those painted on some background like *pata* or paper are more popular than others.

Again as the universe of discource in relation to Iconography—the Sculpture, being a limited one in this Study, i. e. excluding from its purview the secular images and concentrating on only religious ones, this stand point however, would have to be modified here in this part, bscause the *Samarangana Sutradhara* does provide for secular norms of painting in its treatment on the subject. This is the unique feature of this work (see also V.S Vol. I, Part III—House Architecture—the Secular Architecture) not to have lost sight of the secular trends in art, characteristic of the upsurge of the medieval tendencies in art and literature. This leads us to the two-fold general scope of painting.

Suprabhedagama says, "पटे पट्टे कुड्ये वा चित्रसंभवः". Thus both the mural paintings and the painting on cloth and board were in vogue from the early times in India. T. Gopinath Rao in his Elements of Hindu Iconography (page 53) says; "The very name *Chitrabhas* applied for painting is suggestive of the fact that the principles of light and shade also were well understood pretty early by the Indians. This word *Chitrabhas* means that which resembles the *Chitra* or solid natural images. The appearance of solidity comes to a picture painted on a flat surface only when light and shade are properly disposed in the picture. From the several instances of ancient paintings found in India, it is easy to form an estimate regarding the great progress made by Indians in the art of painting in the early times. The Frescos of Ajanta and wall paintings in the temples on the Malabar coast of the Kerala State which later have not as yet attracted the attention of scholars disclosed a notable advance made in India in this dificult art of painting"

Painting, as hinted at, before (cf. "The Iconoplastic Art), being in the scope of Iconography, should have been treated as such; but painting has a unique place in the ancient Indian arts as its employment was not restricted to religious purposes alone; its aim for secular employment has been in vogue from times immemorial, as would be evident soon from the fascinating stories of its origin. But before we trace its origin, let us introduce its aim a little more in the scheme of cultural and artistic traditions of this ancient land.

Its aim.—A text like *Visnudharmottara* (forming the component part of the *Visnu-maha-purana*) itself unequivocally eulogises painting having its both religious and secular use. It says (vide *Citralaksana*, p. 4); *Citra*, the painting is the finest or fine arts. We can get all kinds of merits accruing from *Dharma*, *Artha*, *Kama* and *Moksa*. It is the first of the auspicious things in one's house. It is as superior as Sumeru among the mountains, as Garuda among the birds and as King among men.

Samarangana-Sutradhara also (ibid) gives it the first place among all the fine arts. It is simply the **mukha** the representative of all arts, the spokesman, the leader as it were. In a word it has the greatest appeal to the hearts and minds of people, as from it are derived nothing but joy and sensibility of the highest order.

The employment of painting purely from the point of view of religious merit was also of a hoary antiquity and it might be as old as image-worship and Iconography themselves. A sacred text like *Hayasirsapancaratra* bears an ample testimony in its following quotation that the pictorial representation of divinities was as time-honoured as through any sculptural or any iconoplastic mediums :

यावन्ति विष्णुरूपाणि सुरूपाणीह लेखयेत ।
तावद् युगसहस्राणि विष्णुलोके महीयते ॥
लेप्ये चित्रे हरिर्नित्यं सन्निधानमुपैति हि ।
तस्मात् सर्वप्रयत्नेन लेप्यचित्रगर्त यजेत् ॥
कान्तिभूषणभावाद्यैश्चित्रे यस्मात् स्फुटं स्थितः ।
अतः सन्निधमायाति चित्रजासु जनार्दनः ॥
तस्माच्चित्रार्चने पुण्यं स्मृतं शतगुणं वुधैः ।
चित्रस्थं पुण्डरीकाक्षं सविलासं सविभ्रमम् ॥
दृष्ट्वा विमुच्यते पापैर्जन्मकोटिसुसञ्चितैः ।
तस्माच्छुभार्थिभिर्धीरैः महापुण्यजिगीषया ॥
पटस्थः पूजनीयस्तु देवो नारायणो प्रभुः ।
— हयशीर्षपञ्चरात्रात् —

'Speaking of artistic representation in relation to religion, the Visnudharmottara points out their mutual limitations:

"*Vajra*" said—the Supreme Deity has been described as devoid of form, smell and emotion destitute of sound and touch, so how this form can be (made) of Him ?

Markandeya replied—*Prakrti* and *Vikrti* come into existence through the variation in the form of the Supreme Soul. That form of Him which is scarcely to be perceived is called *Prakrti*. The whole universe should be known as the *Vikrti* (i. e. modification) of Him, when endowed with form. Worship and meditation of the Supreme Being are possible (only when He is) endowed with form...... The best position of the (Supreme) Soul (however) is to be imagined without form. For seeing the worlds (He) possesses eyes closed in meditation.........."

This concession being made, life in its entirety becomes fit for artistic representation, and the realm of imagination is as close within the reach of the artists, as nature that surrounds him, for tradition guides him in the one case and observation checks and inspires him in the other.'—Kramrisch's translation.

Painting, the *Citra* goes to the very core of the universe,its creation, maintenence and also destruction. Citra is wonder and it is through this 'Wonder' that we can conceive of the *Samsara*. If there is no wonder, (where there is an element of doubt and the doubt, being the child of ignorance, absence of the true Knowledge, is characterstic of *Samsara* and knowledge dawns, it leads to emancipation, the *Moksa*, the Release from this *Samsara*, which is nothing but full of sufferings. This basic truth of the life Divine and the Knowledge Supreme, has been very brilliantly broughat out in the pages of the *Aparajita-prccha* (cf. the Anthology of Citralaksanas Pt V). It says: All this three-fold world, the complete universe, both animate and inanimate, has arisen from the root of the Citra. *Brahma, Visnu, Mahesa* and all other Gods, men, *Nagas*, the sun, the moon, the earth, the trees, the thickets, creepers and other plants, the manifold species of animals, *svedaja, jarayuja*, etc., etc.—all the 84 lacs af *jivayonis* are an outcome of the miracle of the Citra. The whole earth in its geographical foundation—mountains, oceans, continents—is a result of the Citra. Innumerable colours are Citra. Human body, its limbs,—as well as the different organs, are Citra like the different channels of waters. For those initiated in the wisdom of knowledge of *Brahma*, all this universe is nothing but a reflection of that Supreme soul, like that of the moon in the water. Day and night, time and space, seasons and years, yugas and kalpas—the whole existance from the primeval creation is nothing but a play of the Citra. It is like juggler's play full of curiosities, wonder and amusements. Needless to multiply the play of the Citra, the *Aparajitaprccha* very beautifully summarizes:

कूपो बले जलं कूपे विधिपर्यायतस्तथा ।
तद्वच्चित्रमयं विश्वं चित्रं विश्वे तथैवच ॥

Now let us come to the origin of painting as narrated in the ancient texts.

Origina— This general scope of painting hinted at, in the preceding lines, compels us to say a few words on the origin of painting. I do not think that any particular factor gave rise to painting. Painting, being one of the fine arts and the cultivation of arts, being intimately associated with the culture and civilisation of the people, it must have origninated with the rise of human civilization itself. The secular origin of painting can be traced as far back as *Vatsyayana*'s *Kama-sutra* which leads us to this inference (cf. pages 32,44 Banaras edition.) that every cultured man had in his house a drawing board, and a vessel for holding brushes and other requisites of painting.

About the origin of the science of painting, we get the following story in *Citralaksanam* : In olden days there was a pious king named *Bhayajit*. Under him, all the subjects were happy and prosperous. Once a *Brahmin* came to him crying "Oh ! King, there is certainly sin in your kingdom, or why my yong son will die untimely ? Please get my son back from the other world". The King accordingly demanded the return of the Brahmin's son from the God Yama.

on whose refusal a fight ensued. Yama was defeated. Then came *Brahma*, the Creator, who told the King: "Life and death follow karma. Yama has nothing to do with them. You rather draw a picture of the Brahmin's son". The King did so. *Brahma* put life to that picture and told the King: "As you have conquered the *nagna Pretas* (naked ghosts) you will be, henceforth, known as *Nagnajit*, you conld draw this picture of the Brahmin's son only through my grace. This is the first picture in this world. You go to the divine *Silpin Visvakarman*, who will teach you everything regarding *Citravidya*".

Thus, according to *Citralaksanam*, the science of painting (*Citravidya*) arose in this world. We, however, get a different story in the *Visnudharmottaram* as to the origin of this science. The rules of Citra were evolved by the sage *Narayana* for the good of the world. It is said by the sage *Markandeya*: The two sages *Nara* and *Narayana* were engaged in penance at their hermitage of *Vadari*. While they were thus engaged in practising penances, the *apsarasas* came to cause hindrance to their penances. Roaming amorously and culling flowers they were seen by *Narayana*, who could easily discern their purpose. Taking the juice of mango tree, which excites amour, he created the auspicious nymph with charming limbs by making a picture of her. The damsel, beautifully drawn, created through painting, in that very moment, was endowed with large eyes. No goddess, no *gandharvi*, no wife of an *asura* and no *naga* damsel, no woman like her was (to be found) in the three worlds. Having seen her, all the ten *apsaras* went away in shame.

It is therefore, said that the great sage, *Narayana* for deceiving the *apsarasa* created the most beautiful woman *Urvasi* taking the juice of a mango tree. By means of the science of Citra, she was endowed with beautiful form and became the best *apsara*. The great sage having thus created (the art of) citra, with its rules, made the immovable *Visvakarman* apprehend it.

Thus we get two different versions as to the origin of *Citravidya.* One ascribes the origin to *Nagnajit* and the other to sage *Narayana.* In these legends however is hidden some basic truth which also should be interpreted as the correct origin of painting. In either legend the origin of the art of painting is seen in the outlining of a human figure for the purpose of creating living human form. Prof. Kramrisch calls this reconstructed origin "magic and non-aesthetic". But nevertheless in these accounts are hidden the elements of ovservation-cum-imitation and imagination going to the very roots of the origin of painting and according to the V. D. there is yet another very powerful element that forms the fundamental fact in elucidating the origin of painting. "But not only the two-fold origin of painting in observation and imagination was theoritically known to the authors of the various treatises; the *Visnudharmottara,* moreover, introduces its chapters on painting with a discourse, where *Markandeya* instructs king *Vajra,* that without a knowledge of the science of dancing the rules of painting can scarcely be understod. In another passage, the observation of nature and of the rules of dancing are indicated as the ultimate resources of the painter, This does not mean that the positions of dancers have to be painted. None of the nine positions of the treatise on painting in the *Visnudkarmottara* coincides, with any of the 101 positions explicitly dcscribed in Bharata's *Natya-sastra.* What is meant by the derivation of painting from dancing is the movement in common to both these expressive forms; it asserts itself in purity through dancing, it guides the hand of the artist, who knows how to paint figures, as if breathing, the wind as blowing, the fire as blazing, and the streamers as fluttering. The moving force, the vital breath, the life movement (*cetana*), that is expected to be seen in the work of a painter, to make it alive with rhythm and expression. Imagination, observation and the expressive force of rhythm are meant by the legends of the origin of painting, to be its essential features"

—Kramrisch.

With this general account of the origin of painting, it may be pointed out that we have already quoted the religious merit of the paintings (cf. (*Hayasirsa* P.), their secular use also has been in vogue, since a very early age. The *Jataka* literature, Sanskrit Dramas and *Kavyas* like *Ratnavali, Raghuvamsa, Abhijnana-Sakuntala, Uttara-Rama-carita*, to mention only a few of them, bear testimony to their secular use. In them from the picture gallery (*citragara*) in the royal pleasure grove of Prasenajit, King of Kosala, to those many portraits and landscapes paitned by artists of the royal and tbe servant class alike, there mentian is made.

The motif of decorations, a characteristic feature of Indian architecture (cf. *Aprayojya-prayojya* the 34th Chap. of the S. S. —vide Bhavana-nives Pt. IV also was very much related to the paintings both secular and religious. Paintings had a diverse use from early times. For the instruction of the child and communication with the illiterate paintings are but a model method.

Paintings in ancient India, especially in the Gupta Age, was of great importance in the life of the citizen. The interest taken in pictures varied with the education of the spectator. "The masters praise the *rekhas* (delineation and articulation of form), the connoisseurs praise the display of light and shade (*Vartana*), women like the display of ornaments, to the rest of the public, richness of colour appeals".—Introduction to *Visnudharmottara*—Stella Kramrisch.

Now with this account and its interpretation of the origin of painting, it may be pointed out that this subject can be viewed from three angles, namely the origin of the Art, the origin of the *Sastra* and the antiquity of its culture.

As regards the first angle the above accounts may suffice. Regarding the second, it may be noted that nothing is conclusively known of the earliest texts on this *Sastra*, but a clue of its hoary exposition is already there in the V. D. itself . It admits in several places that it is but repeating and compiling from older sources. These being lost to us, the *Vi:nudharmottaram* represents the earliest exhaustive and authoritative account of the theory of painting.

Now as regards the third angle, here too there are a good many clues in ancient Indian literary and artistic monuments. Painting, being a fine art, is ornament of a town, hobby of townsmen and a civilized trait of citizenship. That every cultured man had in his house a drawing board and a vessel for holding brushes and other requisites of painting, is corroborated by the Vatsyana's *Kamasutra.* Science of paints and their art for cultivation were prevalent in the earliest of Buddist period. The King Prasenajit, Karamrich observes, could boast of a picture gallery where the *Bhikkhunis* were forbidden to go. Similar are many literary evidences corroborating this fact. Kramrisch observes : "From the great Hall built by the Bodhisat according to the *Maha Ummaggajataka*—painted with beautiful pictures and the subterranean palace of the same *Jatak*, with its stucco-coated walls, bearing paintings of the splendour of *Sakka*, the Zones of Mt. Sumeru, the sea, and the ocean, the four continents, the himavat, the lake Anotatta. the vermilion mountain, the sun & the moon, the heaven of the great kings with the six heavens of sense and their divisions, to the picture gallery (*citragara*) in the royal pleasure-grove of Pasenajit, the king of *Kosala*, where many people used to go, amongst them the *Bhikkhunis*, who were forbidden to do so—to those many portraits and landscapes painted by artists of royal and servants class alike, as mentioned in the *Ratnavali*, *Raghuvamsa Sakuntala* and *Uttara-Rama-chaitra*—we see an unfading delight taken in the magic and the sensuousness of painting".

We are all familiar with *Ajanta*-paintings, our proudest pictorial ancient heritage dating as far back as first century A. D. There is however a more earlier instance of Indian painting found on the frescoes in *Jogimara* cave of the Ramgarh hill within the confines of the Surguja State.

Scope.—Now as regards the scope of Painting, some hint has already been got from the *Aparajitaprccha's* origin of painting where it speaks of the whole paraphernalia of heaven and earth as forming the subject matter of painting. The *Samarangana* (Cit. laks. Pt. V), however, gives a more reasoned and scientific account of the scope of painting when it says that paintings can be obtained on all the time honoured back-gronnds, the board or the cloth or fhe wall and all these canvases require, to begin with the *vartis*, outlines, mouldings (the *krtabandhas*), the proportions of the portrait, etc. (*lekhamana*), the colouring substances, shading and delineations, etc. together with the nine positions of legs and feet as well as innumerable poses or *mudras* of the hands. This is in a way the technical scope of the art. There is however, certain time-honoured traditions of the motifs of the pictorial art as painted in the pages of these manuals and a perusal will give us a vivid picture of the objective scope of painting. This includes not only the celestial kingdom but also the kingdoms of men, animals, birds and beasts together with the natural phenomenon of day aud night, seasons and the years.

The *Aprajita-prccha* (Pt.V— परिशिष्टम्) again goes many steps further when it includes the sun, the moon, the stars, the seas, the clouds etc., etc., also in the broader purview of the painter's art. It considers painting a very capable medium of presenting the dance drama and other pleasing performances of the court.

Silparatna (Pt. V—परिशिष्टम्) completes the scope of painting by saying :

जङ्गमा स्थावरा वा ये सन्ति भुवनत्रये ।
तत्तत्स्वभावतस्तेषां करणं चित्रमुच्यते ॥

Now in the end may be hinted at, a very important allied topic of this scope which is the non-scope *Citra-avisayas'* (cf. the परिशिष्टम् Pt. V) and the *Silparatna* is emphatic that only those things are worthy of painting which are auspicious and enjoined by the tradition—the scriptures. Subjects of painting are those full of beautiful and auspicious stories and arousing in us pleasing aesthetic experience and enkindling our sensibility. The scenes like the battlefield, the death, the naked plays of the *tapasvis*, etc.. etc. are not worthy of paints.

In this connection the *Samarangana-sutradhara's* prescriptions regarding the '*yojya-ayoja*' on the house-walls is a beautiful expatiation on this topic and the reader is referred to, to read writer's Hindu Science of Architecture, Pt. III—Secular Architecture. There a list of the items worthy of painting and vise versa is given.

CHAPTER III

ELEMENTS, CONSTITUENTS AND TYPES

This chapter (and its items) may be said to expound the items numbering 4th, 7th and 5th of the '*Citralaksana*' respectively.

Elements.—As regards the elements of painting, it may be pointed out that *Yasodhara* on *Kamasutra* of *Vatsyayana* quotes these essential parts of the *Alekhya* in the following *Karika*:—

रूपभेदा; प्रमाणानि लावण्यं भावयोजनम् ।
सादृश्यं वर्णिकाभङ्ग इति चित्रं षडङ्गकम् ।

'Namely, varieties of beauty, proportions, representation of sentimental grace, resemblence, colours and reliefs"—These Six-fold elements of painting as presented by *Yasodhara*, in my opinion, are from the point of view of the objective treatment of the art as finished work i. e. from the spectator's point of view; but from the artist's point of view, *Samarangana-Sutradhara*, presents in the following Eight-fold parts as essential code of the paraphernalia of the pictorial art which may be taken as the constituents or the limbs of painting :

Constituents-eight-fold:—

1, *Vartika*	Paint bursh
2. *Bhumibandhana*	Canvas (Background)
3. *Lekhya*	Drawing
4. *Rekhakarma*	Delineation & Articulation of form.
5. *Varnakarma*	Colours
6. *Vartana*	Display of light and shade.
7. Corrupt	— —
8. ,,	— —

Types.—Without going into details (as these Eight-fold elements have to be taken later on in their respective sections), I now say a few words on the types of painting. *Visnudharmottara* distinguishes the following four types of pictures:—

1. *Satya*—true, realistic (i. e. *Loka-Sadrsya*) that is in oblong

frame.

2. *Vainika*—though literally means lyrical (derived from *Vina*, lyre), it may be taken in for those in square frame. The V. D. describes it with so many qualifications दीर्घाङ्ग, सप्रमाण, सुकुमार, सूभूमिक, चतुरस्र, सुसम्पूर्ण all of which aim at a beautiful portrait with the consummation of skill and perfection of high order. Dr. Motichand, however, takes it as a very common decorative motif what is called 'Meander' (Barada Mutan), Sanskrit *Gomutrika*, wavey pattern. The motif is derived from the bullock urinating while passing on his track. The act produces a wavy pattern on the track. In the Visnudharmottara, III, 41, 3, this motif seems to have been mentioned under the name of *Vainika*, which is derived from *Veni* Coiffure. The entwined meanders are of the same shape as the coiffure twisted in basket pattern, in which the curves (*Khana*) are filled with floral designs. In dohri bel or double meander two meanders ccoss and the interspaces in ascending loops are filled with flowers and leaves—'Mughal Painting.'

3. *Nagara*—pertaining to the citizens i.e. gentry pictures in round frames—a special characteristic of which being less of ornamentation.

4. *Misra*—mixed.

According to *Samarangana-Sutradhara*, however, types of painting emerge from the types of the background. Accordingly the back-ground on which the images are to be painted consists of *Patta*, i.e. board; *Pata* i.e. cloth and *Kudya*, the wall. Thus the types of painting according to this text are mural paintings and those drawn on cloth and board. This shows the great advancement achieved in the art of painting in its times.

In the *Manasollasa* or *Abhilasitartha-cintamani*, however, the types of painting are classified as five-fold (cf. Cit. Laks. pt. V) :

1. *Viddha-citra*
2. *Aviddha-citra*
3. *Bhava-citra*
4. *Rasa-citra*
5. *Dhuli-citra*

Viddha—The exact copy of an object as we find in reflection, is called '*viddha*' and it corresponds to what is called 'satya' in the V.D., where '*loka-sadrsya*' is aimed at. Here it is '*darpana-sadrsya*.

Aviddha—is not so much opposite to '*Viddha*'; but here only resemblance will do. It is, as it were, painted accidently and so only outline-drawing will do.

Bhava—variety of citra is one that expresses the *Rasas* like *Srngara* etc. It may also be called '*Rasa-citra*' in *Silpa-ratna's* terminology (cf. ahead).

Rasa-citra—here rasa means 'drava' or coloured solution.

Dhuli—citra is characterized by bright colours.

The *Silparatna* on the other hand restricts its classification of the varieties of pictures only to three. First it takes the word *Citra* in the wider sense of the term i.e. image which as we have already seen, is *Citra (sarvangadrsya-karana)*, *Citrardha* i.e. half-relief and *Citra-abhasa'*, the painting and then gives the following three-fold classification of the pictures :—

1. *Rasa-citra*—is one where a very look at the outline and its colouring and shades etc. indicates the *Srngara* etc. rasas.
2. *Dhulicitra*— is what is described in *Manasollasa* (cf. before) and is already taken notice of.
3. *Citra*—proper here is what is called the *Satya* in the V. D. and the *Viddha* in the *Manasollasa*.

Dr. Raghavan has a very illuminating observation on the kinds of pictures treated in the texts—vide his paper 'Some Sanskrit Texts on Painting'—I.H.Q. Vol X 1933 and I better close this chapter with his remarks on this topic :

‘Coming to the four kinds of pictures given in the *Visnudharmottara*, सत्य, वैणिक, नागर and मिश्र, I am of opinion that none of the first three kinds has been correctly or adequately explained by Dr. Coomnraswamy.

Vainika can never be explained by taking stand on *Vina* which may mean ‘lyre’ and thus can, in due course, lead to ‘the lyrical.’ Similarly *Nagara* cannot be explained by Vatsyayana's *Nagaraka*. Even the *Nagara* style met with in architecture does not help us in this connection. *Satya* can not be interpreted as in *Sattvika* picture One can as well derive it from Sat and say it is the picture of the Upanisadic Brahman. My impression on reading the *Visnudharmottara* is that even to its author the exact import, of these names was not clear. The text seems to have been written after a cut in the flow of tradition of the artists who were using these words as *Paribhasas*. Otherwise one would not, in differentiating types of picture on thes basis of prominent and noteworthy features, mix with these such trifling features as the ablong or square nature of the frame, as the author of the Vi. *Dha*. does. The names *Vainika*, *Nagara*, etc. remind me of similar *Paribhasas* of the *Natyasastra* viz. *Jarjara*, *Kaisiki*, etc. which even in Bharata's text are explained very unsatisfactorily with the aid of grammar and verbal resemblances.

It must also be noted in this connection that none of the other works dealing with the types of pictures, speak of these four kinds mentioned in the *Vi. Dha*. The *Abhilasitartha-cintamani* gives five varities of picture विद्ध, अविद्ध, भावचित्र, रसचित्र and धूलीचित्र. Of these the *Bhava Citra*' stands by itself and is of the greatest importance. It as been explained above that ‘*Bhava Citra*’ is the picture depicting emotion. The *Rasa Ciira*, and *Dhuli Cit*ra go together. The Dhuli Citra is the Tamil ‘*Kolam*’ done with white flour on the floor and in front of our houses. In the month of *Margasirsa*, Tamil girls vie with each other in the villages to draw the biggest and the most intricate ‘*Kolams*’ in front of their houses and then decorate these ‘*Kolams*’ at various points with pumpkin flowers. On more festive occasions, in the houses, temples and *Tambalams* (i. e. brass plates used in our houses) for *Nirajana*, these '*Kolams*' are done with various coloured powders. These Citras are naturally short-lived. So it is that Sri Kumara calls them '*Ksanika*'. Since these are drawn more especially on floor, Narada calls this variety of Citra as '*Bhauma*' i.e. 'of the floor.' Sri Kumara describes them thus (cf. cit. laks. Pt. V)

'एतान्यलवर्णानि...etc. *Silparatna*, XXXVI sls 144,145

'*Rasa Citra* is another variety of 'Kolam.' One must not be misled by the word *Rasa* in *Rasa Citra*' and take it wlth *Bhava Citra.*' The word *Rasa* here means *drava* or coloured solution. The *Abhi. Cint.* thus defines it—सद्रवैः वर्णकैः लेख्यं रसचित्रं विचक्षणैः —

This kind of '*Kolcm*' is also drawn in some Tamil houses. White flour solution and red Kavi-solution are employed, and are called in Tamil as 'Mavukkolam' and 'Kavikkolam.' The former is drawn in waving lines. Thus Rasa Citra is also a kind of '*Kolam.*' while *curna* or powder is employed in '*Dhuli Citra*' *drava* or solution is employed in '*Rasa Catra*'. The *Makara* and other coloured designs drawn on the cheeks and bnsts of damsels according to the *Kavyas* also belong to this category of '*Rasa Chitra*' Therefore it is held by Sri Kumara that like *Dhuli Chitra* and *Citra* (i.e. Sculpture), etc. the '*Rasa Citra*' also is not for the walls.

सुधा-धवलिते भित्तौ नैव कुर्यादिदं सुधीः

Ibid., sl. 143.

Thus Painting and half-visible reliefs, *Citra-abhasa* and *Ardha-Citra* are the two that are done on walls. These facts are not taken into consideration by Dr. A. K. Coomaraswamy. Consequently, he connects (Ashutos Mukerjee Commemoration Volume, Part I, p. 50) the Vainika of the *Visnudharmottara* with the '*Rasa Citra*' of *Sri Kumara* and says that both are identical. Surely Rasa also means emotion and emotion is associated with *Vina* from which is derived by him the *Vainika* type. But when one sees the clear definition of Rasa Citra given by *Somesvara* from whom *Sri Kumara* borrows his knowledge, one will be best assured of the fact that Rasa Chitra is another kind of *'Kolam,'* related to the *Dhuli Citra,* the word *'Rasa* here meaning *drava.*

The *Viddha* and *Aviddha* types of pictures of Somesvara stand together. They are thus described by Somesvara :—

सादृश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्रं विद्धमित्याहुर्विश्वकर्मादयो बुधाः ।
आकस्मिके लिखामीति यदा तूद्दिशय लिख्यते ।
आकारमात्रसंपत्त्वे तदविद्धमिति स्मृतम् ॥

Viddha is thus a perfect portrait-like realistic picture, looking verily like a reflection of the thing in a mirror. The description is also borrowed by Sri Kumara in his *Silparatna.* Somesvara's definition of *Bhava Citra,* is reproduced *verbatim,* and that of Viddha with a slight change by Sri Kumara. The text as printed in the Triv. edn. is somewhat corrupt and I give it here with my emendations :

सादृश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्र (विद्ध) मिति विख्यातं नालमाकारमात्रकम् ॥

The definition of the V*iddha* stops with the third foot and the fourth foot describes another picture called *Nala.* What is *Nala*? It is the *Aviddha* of Somesvara. Both *Nala* and *Aviddha* are described as *Akaramatraka.' Aviddha* is something like a Memory-sketch drawn by an artist giving only just those few lines which are enough to show the likeness of the object portrayed (akara*matrasampatii*). Now I am disposed to think that the *Satya* of the V*isnudha*r*mott*ra is the V*iddha* of Someswara, *Satya* and *Viddha* are two names of realistic picture with complete *Sadrsya* (*Sadrsya* which stands for Realism and is the one feature which emphasises the fact that Painting is also an 'Imitation-Art', is mentioned often in the V*isnudharamott*ara as one of the excellences of Picture which the artist must try to secure)—.

CHAPTER IV

THE VARTIKA AND THE CANVAS

The principal topic of this chapter is the preparation of the background on which the paintings are to be drawn. Var*t*ika is not a paint-brush in the technique of painting. It is an implement (like a brush) for plastering the background, wall, board or cloth and the like canvases. Hence, before the technique of the background is described, a word on the *Vartika,* its accessory implement is essential. As already referred to the eight-fold constituents or limbs of painting, the *Vartika* is one af them. The V*arti*k*a* is not the same as V*artana* as understood by Dr. Motichand (cf. The Technique of Mughal Painting' p. 45). The V*artana* is the process and the V*artika* is an implement. V*artika* may be translated as crayon and the use of crayon for making the first sketch was known in ancient India.

V*artika* or crayon is reffered to in the commentary of *Samyuttani*kaya (11, 5). It was used for painting on panels as well. In the *Dasakum*ara-car*i*ta (Wilson's ed. p. 92) Var*n*a-*var*t*i*ka is reffered by which the hero drew on the prepared panel.........,In the *Prasnna-Raghava*, a drama by Jayadeva, crayon is known as *S*a*l*aka.

The Mughal painters used sometimes charred tamarind twig (imli ka koyala) as crayon to draw the first sketch. Since the introduction of pencils, however, the practice of drawing sketches with charred twigs has ben given up'—Motichand.

It may be noted that in drawing pictures as many as three implements or brushes were used and these are V*artika, Tulika* and *Lekhani.* The first outline of the picture is to be drawn with vartika and then for colouring it or giving shades and other allied delineations, tulika and lekhani were used.

Acoording to *Manasollasa, Vartika* is a sort of colour stump (cf. Cit. laks. Pt. v परिशिष्टम्) and states :—

कज्जलं भक्तसिक्थेन मृदित्वा कणिकाकृतिम् ।
वर्तिं कृत्वा तया लेख्यं वर्तिका नाम सा भवेत् ॥

which corresponds to what the S.S. has described as will follow. The *Abhilasitartha-cintamani* (cf. Cit. Laks. Pt. V) as already hinted at, in the above paragraph, takes this opportunity to distinguish between three types of paint-brushes which are required to be used one after another. The first is *Tuli*ka, the colour pen for line-work and the second goes by name of Tindu. Both these are to be made of a strong and hollowless bamboo of the thickness of the little finger with two nodes with the modification that for the Tindu, you have to place at its tip a small copper pin with a grain's length of it protruding. The third is Lekhani for applying colours.

The *Vartika* preparation is an elobarate technique. Firstly it consists of procuring suitable clay (Pt. V. ch.52.1—3), the clay must be of a special quality collected from the Gulmantara—the midst of the thickets, the lotus beds, the banks of a river, the caves of the mountains, the interiors of a *vapi* or a forest, the roots of a tree, the corn fields, etc. Special care to be taken that it is saltish, durable, smooth and whitish in colour. Secondly, the suitable clay collected from one of these places (though as per the first line of the 4th verse of the Chapter 'the different clays precured from the different places have successive merits'), should be ground enough into levigated powder (k*alka*). With it should be mixed a certain quantity of powdered rice and its proportions vary in various seasons—one-seventh in Summer, one-sixth in Autumn (Sita or Sisira), one-fifth in Winters (Sarad) and one-fourth in Rains. Thirdly, regarding its length it should be noted, that it too varies with its uses: in apprenticeship the student-painter requires to mould it into only two angulas of length, but if it is to be used in the delineations upon the *Kutha* and cloth it is three and four angulas, respectively.

On Vartika and brush we shall say something again (vide Chapter VII of this part). Let us now come to the topic of the background. The preparation of the background, on which the pictorial representations are to be drawn by the artist, is the first and the foremost of the canons of painting. This technique of the art is technically known as *Bhumibandhana* (after which the title of the 52nd Chapter of the S. S. —vide Pt.V. goes). It forms an integral part of the training of a painter.

The different types of the paintings require different backgraunds. The mural paintings, the paintings drawn on the board, or those painted on cloth—all these naturally require different backgrounds. Correspondingly the following three varieties of the background emerge and the technique of their preparation needs to be expounded.

1.	*Kudyabhumi-bandhana* —	preparatihn of the background for painting on the walls.
2.	*Pattabhumi-bandhana* —	preparation of the background for paintings on the board.
3.	*Patabhumi-bandhana* —	preparation of the background for paintings on the cloth.

Before proceeding with these different canvases of the different types of paintings, something about the technique of the *Bhumibandhana,* in general may be said. It has been pointed out many times that this portion of the text being horribly corrupt in some places, it is difficult to give an authentic presentation. Nevertheless an attempt is made to interpret the true import of this technique. The text says (52.3.) that on some auspicious day with auspicious constellations, all the three members of this sacred task of painting, namely the painter (*Karta,*), the patron (*Bharta*) and the master the *Siksaka,* the Acharya Guru should first observe fast and then offer worship to the *Vartika* already prepared for the task of preparing the background. A particular kind of seeds like those of the Brihi should be ground into a levigated powder. It should be then moulded into a a ball (*pinda*) and got dried up in the sun and then it should be rubbed for full seven days all round after it has been boiled up with water to get it freed from husks, etc. This is one process of the technique which is called *Kharabandhana* as oppossed to soft one, the former. The peculiarity of this latter process is that the powder so obtained should be used in plastering the *Vartika* by the brush made of hair (*Romakurca*). This general background is also called *Siksika-bhumi*, the background for apprenticeship.

1. *The Mural background*—It is the preparation of the plaster for the walls serving as background for the mural paintings. The first thing in this process is the levelling of the wall and then milk, the *ksira*, procured from any of the plants like *Snuhivastu*ka, *Kusmanda*, *Kuddali*, *Apamarga* or *Iksuka* and it should be kept lying for a week and with the mixture of the liquids of any of the trees, like *Simsapa Asana*, *Nimba*, *Triphala*, *Vyadhighata*, *Kutaja*, etc. a compound shnuld be used in sprinkling the wall already levelled up. After this another process consists of plastering the wall with a clay componnd of soft mud mixed with the liquids of *Kakubha*, *Masa*, *Salmali* add *Sriphala*, together with a portion of sand. This plastering should be done in the thickness of an elephant's skin. The third process in this technique consists of giving another coating of the *Kadi-sarkara*—powder of the limestone chips—which makes it fit for paints to come out on the surface and light and shade also well delineated,

"At *Ajanta*, our earliest source of information about Indian fresco paintings, the gronnd was prepared by a mixture of clay, cow-dung and pulverised traprock applied to the walls and thoroughly pressed in. Rice-husk was also added to the above mixture. The thickness of this first layer varied from one-eighth of an inch to three-quarters of an inch. Over this a coating of cunam was applied (cf. Griffiths, 'The Paintings in the Buddhist Cave Temple of Ajanta, Vol. I p. 18). This method was also followed at Bagh (cf. Asit Kumar Haldar "The Paintings of Bagh Cave" Rupam 1st October, 1921 pp. 13-15].

In the eleventh or twelfth century frescoes in the temple of *Brhadisvara* at Tanjore a mixture of lime and sand was used for preparing the ground [cf. S. Paramasivan, "The Mural Paintings in the *Brhadisvara* Temple at Tanjore"—an investigation into the method and Technical Studies in the Field of Fine Arts.)

The method of preparing wall surface for frescoes in the Mughal period may be termed what the *Italians* calls fresco-buono. The modern method of preparing surface for fresco painting at Jaipur is so similar to that followed by the Mughal artists that we give a summary of the method below.

The advantages of lime plaster as ground are many. The plaster is durable and is not affected by damp except when attacked by saltpetre. It is also held good for external decoration in Northern India where the climate is dry.

In the modern Jaipur method, lime used for preparing the ground is at first perfectly slaked. It must remain under water for a week or more. After this, sand, double in proportion to the unslaked lime, is added. This mixture is thoroughly ground. This plaster can then be used on rough stone or brick walls. The plaster is applied in thin coating after wetting the wall. It is thoroughly pressed into the joints and crevices and beaten edge-ways with thin strips of wood till it becomes slightly dry. Then it is again wetted and another thin coat applied. This process is repeated again and again till the plaster is at last a quarter of an inch thick. Then it is carefully levelled and allowed to dry.

The marble lime for the final coating on which the painting is done is carefully prepared. It should be perfectly slaked and for that it is kept under water for months, sometimes even a year for the best works. Curd (*dahi*) is mixed with the lime in proportion of half a seer of curd to half a maund of dry lime. The mixture is stirred well and allowed to stand overnight. Next day the water is strained and fresh water added. This process is repeated for a week when the lime is ready to be used.

Only such part of the surface is wetted which can be painted in a day. A mixture of some ground plaster and fresco lime is prepared to the consistency of the cream and applied to the surface in two or three coatings rubbed well with a flat stone. After this two or three coatings of fresco lime are applied rubbed over with a flat stone. When these coatings are a little dry the surface is polished with an agate burnisher to impart it a beautiful sheen (cf. E.B. Havell, Indian Sculpture and Painting)—Moti Chand (M.P. pp. 13-14).

2. *Patta bhumibandhana.*—The board canvas. As regards the technique of the background of the board, it is enjoined thus : Let the *Vimba* seeds be gathered and their nuts separated and purified or in their absence let *Sali* grains be procured and having been powdered they should be cooked in some pot and with this liquid the board should be plastered to make it suitable for the drawings of the pictorial representation.

3. *Patabhumi-bandhana*— The Cloth canvas. The aforesaid technique of the board holds good here. The text says in the last but one verse of the chapter (cf. 52) that the process of the *Patta* holds good in that of the *Pata* also.

"Cotton cloth seems to have been fairly widely used for the purpose of painting in Ancient India. Thus in the *Samyutta Nikaya* (II, 101-102, and III, 152) use of the strips of cloth (*dussa-pata*) along with well polished panel (*suparimattha phalaka*) and wall (*bhitti*) is mentioned for the purpose of painting. In the *Visuddhimagga* (535) of Buddhaghosa canvas (*pata*) is the ground or support of painting. In the *Mahavamsa* (XXVII, 18) the representation of a palace drawn with cinnabar on cloth is mentioned. In the *Manjusri-mulakalpa* painting on cloth is mentioned. The cloth is to be woven by a pure virgin. An elaborate ritual is prescribed in this connection. The *Kamasutra* mentions *akhyanapata*, which seems to mean a scroll containing the representation of a story. The Kavya literature is full with references to canvas painting. It is mentioned in the *Dutavakya* of Bhasa when Duryodhana describes a canvas picture depicting Draupadi being dragged by the hair. In the *Pancadasi* of Madhavacarya while discussing the four modes of higher self incidentally compares them with the four conditions of a canvas painting. The canvas is washed (*dhauta*), burnished (*ghattita*), drawn upon (*lanchita*) and coloured (ra*njit*a)" —Moti Chand M.P. pp. 9-10.

"In the modern paintings on cloth embodying, very ancient traditions may be mentioned the *pata* paintins of Bengal and Puri in Orissa. In older patas of Orissa we find that the cloth on which the painting was done was of even surface which was coated with a thin layer of plastic clay which was carefully pounded and usually mixed with cowdung and then beaten to thin paste. When dry, the surface was rubbed till it became smooth, and it was then ready for painting. This procedure is still followed by the *pata* paintings of Bengal and Orissa.

The Vaisnavism of Vallabhacarya has given rise to another form of *pat*a painting within hundred years or even more. *Srinatha-dvara* in Udaipur, Rajasthan, is the chief place of pilgrimage of the Vaisnavas and also the centre of Vaisnavite art. The portrait of god Krsna on small pieces of cloth in olden times were in great demand by the devotees. Much bigger paintings on cloth were ond are still turned out representing various episodes from the life of Krsna and are generally used in the Vaisnava temples as tapestry curtains known as in Bengal *patas* but thin coating of safeda or zinc-white. Paintings conforming to pichvai but dealing with the episodes from the lives of the Jain Tirthankaras were also produced in Gujarat in the eighteenth and nineteenth centuries"—ibid.

With this a bit detailed textual exposition of the three different backgrounds in relation to the three main types of Painting as given in the S. S. (cf. Cit. laks. Pt. V), let us dwell a little more at this topic of the background as given in other texts like *Abhilasitartha-Cintamani* (also *Manasollasa*) and *Silparatna* (cf. Cit. laks Pt. V).

The Ab. C. directs that in the preparation of the background of the wall for mural paintings first we have to white-wash the wall and see that it does not show any wounds (i.e. crevices ect.) and then prepare a lepa, for its polish. The technique of its preparation is : let a new buffallo skin be obtained and it should then be got wet in water so that it becomes as smooth as the butter. Afterwards it should be cut into *slaka*-like pieces and when they are dried up, they may be used in plastering the wall with *Vajralepa*, duly mixed up with certain proportionate formula of clay, sand, powder of conch shell and metallic substance obtained from the mountain Nilagiri.

It may be noted here that the text also enjoins that this *Vajralepa* is to be kept in a pot with a little quantity of water and heated up to make it liquid and in this liquid is also to be mixed up some quantity of white clay and then it has to be used as coating for the wall, in three layers, each layer being allowed to dry before the application of the next.

The *Silparatna's* prescription does not go after that of the *Manasollasa* as is contended by the scholars that *Silparatna* copies *Manasollasa* verbatim. It gives in this connection some very important contents in the preparation of the background of the wall and emphatically directs that this ointment, in which an ingredient of lime is an essential constituent, must not be used on the background of the board.

Now let us see what are the special features of this preparation as given in the *Silparatna*. In this preparation the main ingredient is '*Sudha*' a special quality made of the ash-powder of the conch-shell etc. Its quantity in proportion to one fourth should then be mixed up with gula-toya i.e. watery preparation of molasses along with the drops of the decoction of mudga mung pulse and sand. Powder of ground banana fruit duly heated in the *Kalagn*, should also be mixed with it. It then should be placed in Droni-pot and be left for three months to be dried up. Afterwards it should be powdered again on a slab with a slab, pouring gula-water as long as it does not become as smooth as butter. Thus prepared this plaster should be applied on the wall duly made fit for the purpose, by the brushes of coconut fibre.

Now these surfaces developed into manifold classes—the human body ; implements, vessels, weapons, articles of dress ; objects of furniture, including books ; boats and ships and other panels and so many other things prepared especially or entirely to be painted on.

CHAPTER V

THE ANDAKA MEASURMENTS & THE PROPORTIONATE MEASUREMENTS.

The 54th Chapter of the S.S. as Reconstructed & Rearranged is unique in the respect that it has practically exhausted all the possible scope of the Andaka-measurements, which in its turn represents the scope of the painting itself (vide II Chap). Further more these prescriptions of the Andaka-measurements are a unique feature of this text. Such an elaboration in any treatise on the paintings (including *Visnudharmottara*) is not to be found. Further again all these Andaka-Measurements are characteristic of pictorial images and, therefore, they are unique for their innovations in relation to existing canons of paintings. Again it may be noted that the very first line of this chapter promises us body-dimensions—*Kayapramana* also, which are described in the subsequent chapter entitled "*Manotpatti*" (the 55th) Pt. V.). and hence both these chapters read together, give all the required proportions.

Now the question is: What does this *andaka* mean ? Its architectural meaning is cupola. This I have already indicated (vide Temple Architecture). Its meaning in Iconography, i. e. Painting, in my opinion, is the model, a bare outline, a mark, as it were, Before a picture is painted on any background, it must have an outline. Or *Andaka* is the same as is now called 'Badama' in shape of the dry fruit. As the *Andaka* of temple indicates its character (very important element of Architecture) so the *Andaka* in Painting is also its index of the picture to be painted.

Various kinds of *Andakas* are described. The author first takes the *Mukhandaka* and *Vrttandaka* and then proceeds with other *andakas Alasandaka* etc. The first 4 lines being corrupt, it is difficult to reconstruct the authentic measurements of the *Mukhandaka.* Regarding the *Vrttandaka,* the text lays down its proportions as consisting of *Trikoti* and its shape to be oval as its very name indicates and the *Alasandaka* ' in proportion of only half of the *Golaka.* The follwing table will show at a glance the respective sizes of the *Andakas* in relation to the different species of the beings, men, women, children, gods and demi-gods.

A—Andaka Pramana

Sl. No.	Species	Length	Breadth	Descriptions
1,	**Men**	6	5	...
2.	**Women**	...	...	In likeness of a coconut (fruit)
3.	**Children**	5	4	
4.	**Raksasas**	7	6	In the likeness of the circle of moon
5,	**Divine beings**	8	6	
6.	**Divya-Manusa**	6½	5¼	Half of the *Golakas* in excess to the proportion of the *Manusandaka.*
7.	**Pramathas**	5	4	In the proportion of the children's Andaka.
8.	**Yatudhanas**	7	6	(cf. Raksas).
9.	**Danavas**	8	6	(cf. Divine beings).
10.	**Gandharvas**	8	6	...
11.	**Nagas**	8	6	...
12.	**Yaksas**	8	6	...
13.	**Vidyadharas**	6½	5½	(cf. (6) above).

It may be further pointed out that all these individuals can have for their respective Andaka-measurements all the principl three categories of *Andakas,* namely *Mukhandaka, Vṛttandaka* and *Alasandaka.* As the text has not given these absolute proportions in every case, I have left them out for the fear of an incoherent picture(likely to emerge).

Now the body-dimensions (*Kaya-Pramanas*), already referred to in the introductory para of this chapter, may be taken up.

There are two different kinds of units of measurements namely the absolute aud the relative. "Of these the first is based upon the length of certain natural objects, while the second is obtained from the length of a particular part of limb of the person whose measurement is under consideration. The following table gives relation between the quantities used in the absolute system :—

8 **Paramanus** make **1 Raja**
8 Rajas ,, **1 Roma**
8 Romas ,, **1 Liksa**
8 Liksas ,, **1 Yuka**

8 Yukas make **1 Yava**
8 Yaves ,, **1 Angula**
2 Angulas ,, **1 Golaka or Kala**
2 Golakas or Kalas. ,, **1 Bhaga.**

S.S. 55. 1—3),

With this table of units of measurements, the following table will give at a glance the respective bodily proportions in relation to the different beings :—

B—Kaya Pramana.

Individuals		Proportions		Remarks
		Length	Breadth	
1. **Devas**	...	30	8	
2, **Asuras**	...	29	7½	
3. **Raksasas**	...	27	7	
4. **Divyamanusa**	...	...	...	
5. **Men**	...			
(a) **Purusottama (superjor)**	...	24½	6	
(b) **Madhyama (Middle)**	...	23	5½	
(c) **Kaniya (Inferior)**	...	22	5	
6. **Kubjas (Humpbacked).**	...	14	5	
7. **Vamana (Dwarf)**	...	7½	5	
8. **Kinnaras**	...	7½	5	
9. **Pramathas**	...	6	4	

Another unique feature of this text in this connection is the prescription of the various forms in relation to all the kingdoms, divine, mortal and animal. A few of these specimens are tabulated as hereunder :—

C—The Different Forms *i. e.* **Rupa**

	Species	No. of forms	1	2	3	4	Remarks
1.	Gods	3	Surja	Kumbhaka	missing		
2.	Divyamanusa	1	Divyamanusa	...	...	...	
3.	Asura	3	Cakra	Mut	Tirnaka		
4.	Raksasa	2	Durdara	Sakata	Kurma		
5.	Men	5	Hamsa	Sasa	Rucaka	Bhadra	Malavya
6.	?	2	Mesa	Vrttakara	...	...	
7.	Vamana (dwarf)	3	Pinda	Sthana	Padmaka	...	
8.	Pramatha	3	Kusmandaka	Karvata	Tiryak	...	
9.	Kinnara	3	Mayura	Kurvata	Kasa	...	
10.	Women	5	Balaka	Paurusi	Vrtta	Danda	Missing
11.	(a) Elephant	4	Bhadra	Manda	Mrga	Misra	
	(b) In relation to the place of rth).	3	Hilly	Riverine	Belonging to desert.		
12.	Horses (Rathya) *i.e.* Vehicular	2	Parasa	Uttara	...	...	
13.	Lion	4	Sikharasraya (belonging to the peaks of the mountains).	Bilasraya (belonging to caves).	Gulmasraya (belonging to thickets of the forest).	Trnasraya (belonging to forest proper).	

14. Vyala 16 (varieties)
    1. Harina (Deer)
    2. Grdhraka (Vulture)
    3. Suka (Parrot)
    4. Kukkuta (Hen)
    5. Simha (Lion)
    6. Sardula (Tiger)
    7. Vrka (Wolf)
    8. Aja (Goat)
    9. Gandaka (Rhinoceros)
    10. Gaja (Elephant)
    11. Kroda (Hog)
    12. Asva (Horse)
    13. Mahisa (Buffalo)
    14. Svana (Dog)
    15. Markata (Monkey)
    16. Khara (Ass).

N.B. — In the Visnudharmottara also, these different motifs of gods, demons, men and animals are a common property, but they are only hinted at and not elaborated there.

Now with this presentation of the Andaka—measuments, as regards the other proportionate measurements, it may be pointed out. at the very outset that these are really a common property both of the pictorial art and sculptural one. A detailed exposition of this theme has already been made before vide 'Iconoplanning and Iconometry' In my Vastusastra Vol. II—Hindu's Canons of Iconograpy and Painting—and therefore they need not be taken up at all here.

From the point of view of the picture-drawing, however, there are certain conventions in the proportionate measurements which have to be observed. These are very brilliantly presented ia the pages of the V.D. and I am taking liberty to use Prof. Kramrish's translation of these passages of the text. (cf. also Cit. laks. pt. V) :

"All kings should be (made) endowed with the marks of *Mahapurushas* and all sovereign rulers should be (made) with webbed hands and feet. And a circle of hair should be drawn auspiciously between their eyebrows. On the hands of kings should certainly be drawn three beautiful auspicious lines slenderly curving and resembling the scratches (made) by a hare.

The hair should be represented auspicious, fine, resembling the deep blue sapphire, adorned by its own greasiness and with the undulation of that essential requisite. (The different) classes of hair are the following: (1) *Kuntala,* (loose) hair, (2) *Daksinavaria,* curled towards the right, [3] *Taranga* (wavy), (4) *Simhakesra* (mane-like), (5) *Vardhara* (parted), and (6) *Jatatasr*a (matted).

An eye should be of the form of a bow or (like) the abdomen of a fish, or like a petal of the blue lotus (utpala). or of the white lotus (padma), a fifth, (oh) great king', is said to be of the form of a grind-stone. An eye of the form of a bow should belong to women (in general). An eye of 4 *yavas* (in width) is called by the name of fish-abdomen. A blue-lotus-petal-eye is traditionally said to be 6 *yavas* and a red or white lotus-petal-eye is 9 *yavas* in measurement. So an eye of the shape of a grind-stone should be 10 *yavas.* The measure of a *yava* should be calculated proportlonate to the measurement of an *angula,* which has its own standard.

·The eye assumes the shape of a bow when lookiug at the ground in meditation. (An eye) of the form of a fish-abdomen should be painted (in the case) of women and lovers. An eye of the shape of the blue-lotus-petal is said to be of the ever-calm. An eye of the lotus-petal shape befits the frightened and crying. An eye of grind-stone shape is in its place with the angry and woe-stricken.

Sages, ancestors (*i.e.,* manes) and gods, (oh) lord of men, should be made glowing and with ornaments consistent with their own colour and outshining (*lit.* robbing the splendour of others who are lustrous). (Oh) best of kings, that **is verily beautiful** and devoid of crooked lines (which is) done as aforesaid with these measurements, suitable, unreproachable, in positions with various rays of lights (स्थानैरनेककिरणैः)

on them, within (appropriate) surroundings *lit*: fixed grounds, **(स्थिरभूमिलम्भः)** by the exertion of (the artist's) own intellect, after he has carefully considered (everything).

Markandeya said : The eye (becomes) charming (when it is) like the blue-lotus-petal (*utpalapatrabha*), red at the corners and with black pupils, smiling, gentle and ending in long eye-lashes, (oh) best of men. The hands of gods, (oh) king, should be conducive to the welfare of the people (*i.e,*, represented in a benevolent attitude). The eyes (should be) wide, with black pupils, adding beauty to the divine face, beautiful to look at, charming to the mind, smiling and with ends like those of blue-lotus-petals, with eye-lashes bent at the ends, of equal size, gentle and (with the white) of the colour of cow's milk.

The face beautiful all over should be fully developed : (it should be) well finished, benignant, marked with all the auspicious marks, not triangular and not crooked. One who wishes good to the people should discard (a too profuse employment of) large circle, triangles and other (geometrical shapes) when representing gods. (Oh) perpetuator of the *Yadu-race*, the gods should be represented according to the *Hamsa-measure*. They should have hairs on their eye-lashes and eye-brows only ; their body (however) should be entirely devoid of hairs. Those who live in heaven have always smiling faces and eyes, and look like (youths) of the age of sixteen. They should be drawn wearing auspicious strings of garlands and ornamented by crowns, earrings, necklaces, bracelets, ornaments of the upper arm, long girdles reaching up to the ornaments on the feet, and sacred threads with ornaments for the head. Their shouldere should be broad. (Oh) tiger among men, they should be represented with beautiful loin-cloth on the left, reaching below the knee; the right knee (however) should be shown. The linen scarf which the gods wear round the upper part of their body should (also) be executed beautifully. The halo should be drawn round their heads, proportionate to the measurement of the head and the colour of the halo-circle, (oh) great king, should resemble the colour of the diety. In their case, all upward look, a downward look and also a sideward look should be discarded. The same applies to a too small, to a too big, to a depressed (looking), to an angry and to a harsh eye. It is said that upward look causes death, down ward look causes sarrow, sideword look oauses loss of wealth, too small eyes cause death, too large eyes cause sorrow and so do the depressed (looking) eyes, (oh) best of kings. A harsh look causes loss of wealth and an angry look causes tear. (The image of a diety) should not be done with either shrunk or inflated abdomen or with wounds (on the body, oh) perpetuator of the Yadu race. [It should not be) bent, of a rough colour, with an open mouth, or with limbs short of or exceeding (appropriate) measnrement, (oh) descendant of the *Yadus.* (It should not fall) short of or exceed (the prescribed) measurement, (oh) ruler of the earth. A shrunk abdomen is conducive only to starvation and fear, and inflated abdomen causes death. A body with wounds causes death, one that is too short brings about loss of wealth, one too long creates sorrow. and one with rough colour induces fear, A halo in the east causes loss of wealth, in the south death, in the west destruction of sons, and in the nortn fear (*i.e.,* it ought to be behind and round the head). A nimbus short of measurement leads to destruction and one sxceeding the appropriate measurement bespeaks ruin to the country. A rough (image) is said to cause death and an angry (one) destroys beauty. Even when (duly) invoked by the best of *Brahmins* the gods never enter images short of (*Sastric*) measurements and devoid of the marks (laksanas of divine form) ; (but) demons, ghosts and hobgoblins always enter into them, and so a great care should be taken to avoid shortness of measurements, (An image) possessed of all the beautiful marks is said to be excellent from every point of view. It adds to wealth. crops, fame and the length of life, yet when devoid of (those] marks, it destroys wealth and crops, (oh) best of kings, the gods always soould be made beautiful, having gaits (like one of the following) animals, (*viz*) the lion, the bull, the elephant and the swan. Blessed is a work of art (endowed) with all (the

Sastric) marks, (as it brings luck) to the country, to the king and the maker, (and is as the gods) long for it. An image, therefore, should be properly made by all men with great care, (endowed) with all (the *Sastric*) marks"--pp. 40-42.

In the end a very important thing in relation to the iconometry of painting, is a detailed code as given in the *Manasollasa* which is very ably worked out by G. K. Shrigondekar, the editor of the text—vide Introduction p. 7-1o— and it is being reproduced to complete this topic with fuller details and better material,

Pictorial Iconometry :—"In the *Manasollasa,* very interesting details are given on portrait painting, which is dependent in the first place on the three principal lines, called the pulumb lines here named as the *Brahmasutra* and the two *Paksasutras.* The *Brahmasutra* is the line which begins from the *Kesanta* (forehead where the line of hair begins) and passes through the middle of the two feet. This line, therefore, marks the centre of the body from head to foot.

The two *Paksasutras* are usually six angulas away from the *Brahmasutra* on either side. They start from the *Karnanta* (the top of the ear) and pass through the chin, the middle part of the knees, the outside skin and the second finger near the toe to the ground.

The five attitudes:—Whith the variation of the distance between the central and side lines five different positions of the subject are obtained, in the same manner as the front, profile and three quarter positions are obtained in Western Art. The five positions are named in the *Manasollasa* as *Rju, Ardharju, Saci, Ardhaksi* and *Bhittika. Rjusthana* is the front position in which the distance between the Central plumb line (*Brahmasutra)* and the two *Paksasutra, i.e.* side lines is six angulas on both the sides. *Ardharjukasthana* is that in which the distance from the *Brahmasutra* to one *Paksasutras* is eight angulas on one side and four angulas on the other. The *Sacisthaua* is that in which the distance from the *Brahmasutra* to one *Paksasutra* is ten angulas on one side and two angulas on the other. The *Ardhaksikasthana* is that in which the distance from the *Brahmasutra* to one *Paksasutra* is eleven angulas on one side and one angula on the other. *Bhittikasthana* is that in which only the *Paksasutras* are seen while the *Brahmasutra* disappears.

Later the table for measuring length is given (with some additions cf. those given before Pt. II*)*:—

8 परमाणुs = I त्रसरेणु
8 त्रसरेणुs = I बालाग्र
8 बालाग्रs = I लिक्षा
8 लिक्षाs = I यूका
8 यूकाs = I यव
8 यवs = I अङ्गुल or मात्रा
2 मात्राs = I गोकल or कला
3 मात्राs = I अध्यर्धकला
4 मात्राs = I भाग
3 भागs = I वितस्ति or ताल

The whole body from head to foot is nine *Talas* in height. The face from *Kesanta* to *Hanu*=1 ताल or *Tala*

ग्रीवा = 4 अङ्गुलs
हृदय to नाभि = I ताल
उरु = 2 तालs
जङ्घा = 2 तालs
ग्रीवा to हृदय = I ताल
नाभि to मेढ्र = I ताल
जानु = 4 अङ्गुलs
चरण = 2 अङ्गुलs

Thus according to *Brahmasutra* the height of the body is 9 *las*, the *Mauli* *(*crown of the head*)* is 4 *angula*s from the Kesanta ; thus the real height is 9 *Talas* and 4 *angulas, i. e,* 9⅓ *Talas.*

Vertical measurements—Next come the details of vartical measurements :—

1. First is the *Mastaka-sutra, i. e.* the line of the crown.
2. Four angulas below is the K*esanta* (end of the front hair) s*utra.* This goes round the head three angulas above the *Karnagra.*
3. Two angulas below is the *Tapanoddesa-sutra.* This goes through the *Sankhamadhya,* one angula above the *Karnagra* and one angula above the occiput.

4. One angula below in the *Kacotsanga-sutra* which goes from near the eyebrows, the upper end of the ear to the *Sirsakurma* (occiput).
5. One angula below is the *Kaninika-sutra* which goes by the *Apanga*, the upper end of the *Pippali* and above the pit of the back of the head.
6. Two angulas below is the *Nasamadhya-sutra.* It goes through the high portion of the cheeks to the middle of the ear.
7. Two angulas below is the *Nasagrasutra.* It goes through the cheeks, the root of the ear, the *Kesotpatti-pradesa* and the back.
8. Half an angula below is the *Vaktramadhya-sutra.* It goes by the *Sprkka* or *Krkatika.*
9. Half an angula below is the *Adharostha-sutra.* It goes by the joint of the chin to the back of the neck.
10. Two angulas below is the *Hanvagra-sutra.* It goes by the neck to the joint of the shoulder.
11. Four angulas below is the *Hikka-sutra.* It goes from below the shoulders and the tops of the hands.
12. Seven angulas below is the *Vaksahsthala-sutra,* It goes by the red part of the nipples and the arm-pit joints to the back-bone.
13. Five angulas below is the *Vibhramasanga-sutra.* It goes below the nipples, the part between the breast and the back-bone, the upper part of the elbow joint to the middle of the back.
14. Six angulas below is the *Jatharamadhya-sutra.* It goes by the end of the biceps to the back.
15. Six angulas below is the *Nabhi-sutra.* It goes by the loins to the top of the *Kakundaras* (buttocks).
16. Four angulas below is the *Pakvasayasutra.* It goes by the middle of the *Nitamba* (hips) above the *Sphiks i. e.* fleshy part of the buttocks.

17. Four angulas below is the *Kancipada-sutra*. It goes by the middle of the buttocks.

18. Four angulas below is the *Lingasirah-sutra*. It runs by the root of the thighs to the expanse or curving of the buttocks.

19. Five angulas below is the *Lingagra-sutra*. It goes from below the buttocks and enters the fold of the buttocks.

20. Eight angulas below is the *Uru-sutra*.

21. Four angulas below is the *Manasutra, i. e. Urumadhya-sutra*.

22. Four angulas below is the *Janumurdha-sutra*. These three sutras should go round both the thighs.

23. Four angulas below is the *Janvadhah-sutra*. This also should go round the knee.

24. Twelve angulas (one *Tala*) below is the *Sakrabasti-sutra*.

25. Ten angulas below is the *Nalakantaga-sutra*. It runs from the top of the ankle to the top of the heel.

26. Two angulas below is the *Gulphanta-sutra*.

27. Four angulas below is the *Bhumi-sutra*.

The total length of the *Brahma-sutra* amounts thus to 108 *angulas*. The author next gives elaborate iconometrical details of the different parts of ths body for all the five (*rju*, etc.) attitudes of images".

As regards the rules for painting on walls, the *Manasollasa* gives them in the first four *Sthanas*, omitting the last or the *Bhittikasthana* as no part of the face is visible there on the *Bhitti* (walls). Further this text does not recognise any other *Sthana* besides these five.

CHAPTER VI

PLASTERS AND OINTMENTS

At the very outset it may be pointed out that plasters and ointments are quite a different material in painting from colours and paints. The former are related to the preparation of the background where *Vartika* is employed as an acccessory implement (i e. brush-like), the latter is an ally in drawing out the picture.

Art is nothing but a great technique not only to represent nature in life movements but also to tap its resources for its own benefit. Natural resources when tapped and fashioned in an art-craftsmanship, give birth to Fine Arts like painting, architecture and sculpture.

Tne art of painting not only draws its inspiration from nature but is dependent on its materials. The naked backgrounds, bare surfaces of walls, the rough boards and the like, unless decorated, plastered and painted, can neither arouse our sensibility for appreciation, nor enkindle our aestheticity for any sentimental outbursts.

Hence in the technique of painting, the plasters and ointments together wilh the delineations of colours and shades have a fundamental importance. In the remote times, the arts like painting had much of their charm in objective presentations rather than in the subjective representations—their counterparts in the modern paintings. For every detail—the preparation of the background, the preparation of the plasters and ointments—they had to struggle hard before they could fit with a canvas so laboriously prepared and with a brush so difficult to be shaped into one. In the S. S. in the Chap. entitled "*Lepyakarma*", vide Pt. V. 53, is elaborated another set of the essentials of painting—namely the preparation of the clay suitable in the plaster and ointment and the process of preparation together with the varieties of the brushes and their use in the delineation of the details of the pictorial art.

Plasters and ointments, really should have been taken up, with the backgrounds *(*cf. chapter III '*Vartika* and Background'*)* as it is for their preparation that plasters and ointments were used in ancient India, but the reason. why they are separately taken here in this chapter, is the fact of giving an individual entity or character and importance to them as they form an essential constituent being one of the eight-fold limbs of Painting, i. e. 3rd one—it should be read '*lepya*' and not '*lekhva*' as '*lekhana*' is the 7th limb of painting—vide the S. S. cf. cit. Laks Pt. V (cf. also the 3rd chapter 'Elements Constituents and Types of Painting)'.

Brick-plaster—In the V. D. (Pt. III Chapter 40 verses 1-10, also Cit. Lsks. Pt. V-परिशिष्टम्) brick-plaster is preferred to Clay-plaster of the S. S. (to be taken notice of, ahead). "Brick powder of three kinds has to be mixed with clay, one third-part (in amount of the brick powder). Having mixed safforn with oil, (one) should mix (lit. place) (with it) gum resin, bees' wax, liquorice, molasses and mudga preparation in equal parts. One-third part of burnt yellow-myrobalan should be added therein. Finally the astringent made of the Bel-tree (Feronia elephantum), destructive *(*of all injurious agents*)* mixed in proportion of two to one should be added by an intelligent artist and also a portion of sand, proportionate to the amount of the whole. Then the artist should drench *(*this mixture) with moist split pulse dissolved in water. The whole of this moist preparation has to be kept in a safe place for one month only. After the moisture has evaporated within a month, a skilful artist should put this dried (yet still damp) plaster on the wall, having carefully considered everything. It should be plain, even, well distributed, without ridges or holes, neither too thick nor too thin. Should it (look) ill done after having become (quite) dry (due to shrinkage), then it ought to be carefully smoothed by coatings of plaster made of that clay (as mentione before) mixed with resin of the *Sala*tree (Shorea robusta) and with oil. (It is further made) smooth by *(*repeated*)* anointing, constant sprinkling with water and by careful polish. Oh lord, when this wall has promptly dried, it does not go to ruins anywhere even at the end of a hundred years."—Kramrich's translation p. 47-48.

The Clay Plaster—According to the S.S. the clay for the purpose of ointment and plaster should be procured from the auspicious places like *vapi, kupa, tadaga*, lotus beds, *dirghikas*, the roots of the trees, the banks of the rivers, thickets, etc. These are the sources from which this clay ought to be procured. These various clays are of different colours and are declared auspicious for the respective castes. This clay should be free from gravels and the the liquids obtained from the trees like *Salmali, Masa, Kakubha, Madhuka, Triphala*, etc. and they should then be mixed with the clay along with also a good quantity of sand too in it. Then afterwards, the hair of the horses or the hair of the bullocks and also the skin of the coconut, i.e. fibres, also husks of the grain, form a constituent of the compound. The quantity of the sand and the clay should be in equal measure. All these compounded into a levigated powder *(Kalka)* should be distilled into some suitable cloth i.e. what we call *(kapadachana)*. Other details are difficult to be obtained as the text (9 to 11 vs.) are corrupt. My surmise, however, is that this compound is directed to be boiled in order to make it a fast ointment.

This *Lepya*, in its various compounds, a typical technique of which has just been hinted at, to all intents and purpose, was the substitute for tbe modern paints of various colours. Mixture of liquids of different varieties in different kinds of soils along with other ingredients stood good for the paints of old and they were more durable and faster than what we have these days. Mention of the *Vajra-lepa* (cf. *Manasollasa*) in connection with the inconoplastic art had already been made. All these lepas, vajra and otherwise really belonged to the one and same category.

Ointment—According to the A.P. (Cit. laks. Pt. **V. परिशिष्टम्** in the prepararion of the Clay-plaster or rather more correctly the Ointment by means of which not only the background is furnished with a befitting medium of the picture, but also the image itself is done up with (Cit. laks ibid), there are so many other ingredients besides the clay. These are the butter and milk of a k*apila* cow, the *atasi* flower, the powder of barley and wheat grains, the barks of milky trees and *gud-samyuta bakula* along with the *Indravrksa*—all these to be well powdered and mixed with the powder of the interior of a stone and then all this levigated powder (k*alka*) be again ground with the oil of atasi and water and when well ground it assumes an ointment like k*ajjala*. This, then, should be transformed into handfuls (*pindas)* in the quantity of *musti*, and be left for being dried up in the sun. When got dried, it becomes as hard as *vajra*. This is what may be termed at *Mrttikabandhana.*

There is, however, another variety of the plaster or ointment as dwelt upon in the A. P. It is *Sudha-bandhana*. This is prepared through the white stone pebbles duly being burnt down for a period of ten days and then liquids, obtained from trees like *Bilva,* be poured into it and then be left over for a month or at least a fortnight. With this stucco-plaster, the text directs us to proceed with the painting of an image (other details under Cit. laks Vide—Pt. V. (परिशिष्टम् are not wanted here.)

Apart from the V. D. the S.S. and the A.P. there are yet two other texts (i.e. *Silparatna* & *Abhilasitarthacintamani*) which have also a a rich prescription on this topic. Some clues on the topic in hand have already been got (vide the last chapter 'The *Vartika* and the Background') and so here only a few words may be added.

We know that plastering walls and painting them white is one of the preliminaries of wall-painting. *Abhilasitarthacintamani* (Cit. laks. Pt. V. परिशिष्टम्) gives a fine surface as essential for a good picture and requires a smooth wall to be carefully white-washed without a scratch or blot. Three coatings of white mud and *vajralepa* account for this smoothness of surface.

The *Siparatna's* prescription of the ointment to be applied on the wall-surface is called *'varna-lepana'*. It directs that on a wa already white-washed, an ointment, consisting of the powder of conch shell, *sukti*, etc., white clay duly mixed and shampooed with th liquids obtained from the trees like *kapittha*, *nimbo*, etc., etc., should be prepared. This ointment should be applied gradually in two or threek successions. It gives three varieties of the ointment. One is already described. The other results from the bark of trees like *Sakotaka* or *Ketaki*. The 3rd is prepared from the *Sudha-curna* (lime powder) duly powdered in *'ulukhala'* and got mixed up with the liquid of kerabal-fruit. Thus the text says :

एवं धवलिते भित्तौ दर्पणोदरसन्निभे ।
फलकादौ पटादौ वा चित्रलेखनमारभेत् ॥

CHAPTER VII

COLOURS AND BRUSHES; SHADES AND OTHER DELINEATIONS

Colours

Let us now proceed with colours. Our text does not give any detailed information about colours. *Visnudharmottara*, the most representative treatise on painting, gives two sets of colour-varieties (vide Chapters 27 and 40). The first set consists of five primary colours—red, white, yellow, black and green and the second one white, yellow, black, blue and colour of the myrobalan. *Bharata-Natyasastra's* classification of five primary colours tallies with the former set of *Visnudharmottara*. *Silparatna*, a latter treatise of great repute, mentions, white, red, yellow, soot and *syama* (dark, blue and black) as primary colours "The *Abhilasitartha-cintamani* (cf. *Manasollasa)* knows as pure colours, white made of conch shell, red [prepared from red lead or from *alaktaka* juice, i.e. *lac* or from red chalk—*gairika*, green-brown [*haritala*]' i.e. sulphurated arsenic, and black from *kajjala* [soot, used eye-black].

"The mixing of these colours is left to the ingenuity of the artist. He may coat them with lac and resin. Colouring substances are. gold, silver, copper, mica, deep coloured brass, red lead, vermilion, tin, yellow orpiment, yellow myrobalan, lac, indigo and some kind of iron oxide"—*Visnudharmottara*, Part III, Chapter 40. In *Silparatnam* [cf. Ch. 46 vs. 119-130] prescriptions for the preparation of these vegetable and mineral colours are given. "Red chalk for instance ought to be ground on stone and left covered with water for a day, red lead also ought to be ground and covered with water for half a day, red arsenic, however, should be made into powder but it should not be covered with water. Then the colours should be ground once more and again put into water for five days. Afterwards, they should be mixed with the exudation of the *Nimba* tree, then at last they are ready to be applied on walls and pictures."

With this general introduction to the colour-scheme of the ancient treatises, just referred, let us now proceed with the subject in detail.

The topics on colours in the pictorial art as arranged in the Citralaksana [Pt. V] are: the primary colours—the *Mularangas* or the *Suddhavarnas*; the secondary ones or compound colours—the mixtures of one another—the *Antaritas* or the *Misra-varnas*, the substances from which colours were made—the *Rangadravyas*—and the use of the gold in colouring as well as the technique in their shading and delineations. All these topics may be taken one by one.

Primary Colours.—According to the V. D. as already referred before, there are only five primary colours and Ab.C. however mentions only four. Indian texts on painting generally give only four colours as primary ones exceeding the Western list by the addition of white. It may however be pointed out here that blue and black are different. Black is well known. What is the nature of blue ? Ab.C gives it: **'केवलैव च या नीली भवेदिन्दीवरप्रभा'.**

"This colour is, therefore, different from *kajjala* [for *krsna*] and is absolutely essential for preparing secondry colours. These five colours are kept in separate cups so that they might be used as pure colours or mixed to produce secondry colour-tints'.

The *Aparajitaprccha*, also recognizes only four colours, but it has an innovation. Here colours are related to the different styles like *Nagara* and *Dravida*, etc., taken up in a subsequent chapter ahead—vide "Styles of Painting" Chapter X.

Secondary Colours—result from compounds or mlxtures of one another. There is a very rich description of the *varnas* in the Ab. C. (Cit. Laks. Pt. V .परिशिष्टम्-मिश्रवर्णाः)and this expatiation, along with those found in other texts like *Silparatna* and *Siva-tatva-ratnakara*, etc. have very ably been utilized by Sri Sivaramamurti (vide his article 'Painting and Allied Arts in Bana's Works' J.O.R. Vol. 7, 1933) and it is worth reproducing here :

"The texts on painting like the *Citrasutra* in the *Visnudharmo-*

ttara, the chapters on painting in the *Abhilasitarthacintamani* and the *Sivatatvaratnakara* and the *Citralaksana* chapter of the *Silparatna*, etc. give a list of the various tints got by mixing primary colours. It is remarkable that *Bana* has set at naught the limited colour variety of these texts and given out in his catalogue of innumerable tints that deep and close study of nature which had enabled him to grasp the extreme subtlety of difference between tint and tint. In spite of the limited number of colours stated the texts on painting are not unacquainted with subtle differences in the same colour. The *Silparatna* gives three gradations of red—*Sindura* for light red, *Gairika* (mountain-born) red (mineral chalks) for a middle tint and *Laksa* (lac) juice for a deep colour. The *Abhilasitarthacintamani* and the *Sivatattvaratnakara* tell us that vermilion is for reddish brown, and red lac or sap, red sanders and mountain-born chalks are for crimson tint. They echo *Bana*'s statements. White and black give the grey of smoke; blue and white the colour of the pigeon similar to the *Rajavara* and the hemp-flower. Red mountain chalk and conch powder give a peculiar pale red (*Dhumracchaya*). *Darada* (vermilion) mixed with white gives the pale red of the red-lily while *Alaktaka* (red lac or sap) combined with white gives the colour of the sun's horses. The difference is very slight here. Pure indigo (*Nili*) of the colour of the blue lily gives a green tint when mixed with yellow pigment. Red lac with lamp-black gives a dark brown and with blue, the colour of the *Jambu* fruit. The tints got by mixing primary colours—like smoke grey, pigeon colour, the different varieties of red, brown, green and the colour of the *Jambu* fruit are clearly given by *Bana*. The variegated hue to which he refers is given by the *Silparatna* as a convenient colour for artists; but according to *Srikumara* it is got by mixing red, black and yellow in equal proportions. Red and yellow give the colour of *Bakula* flowers which *Bana* describes as *Dhusara* (tawny). This is the same as flame colour. There are also other varieties of red given in the *Silparatna*. The green of the parrot's wing described by *Bana* as not dissimilar from that of the plantain leaf is got by a mixture of *Hnritala* (yellow) and blue; and the purple of the *Jambu* fruit so cleverly described by the parrot in the *Kadambart* is the result of the union of red lac and blue. The yellowish white of the inner petals of the *Ketaki* flower noted by *Bana* is the type of white got by mixing *Haritala* and conch-powder as laid down in the *Abhilasitarthacintamani.* The rosy colour of the pigeon's leg in the *Kadambari* is the '*Gaura*' type of rosy white in the *Silparatna*, which is the same as the *Saurasvasadrsaprabha* (colonr of the sun's horses) of the *Abhilasitarthacintamani* and the *Sivatattvaratnakara*, though the '*Gaura*' of these books is slightly different from that of the *Silparatna* being got by mixing red and yellow instead of red and white. The *pingala* type of yellow, that *Bana* states as the colour of honey, is not the result of a mixture of white and yellow in the proportion of one is to two that the *Silparatna* gives. It is a tawny colour—more red than yellow—something like *Pinjara* which is defined by the *Haimakosa* as *Pitarakta. Bana* gives the *Pinjara* type of reddish brown as the colour of ripe paddy fields a really true observation; and this colour is lighter than that of honey which has a greater proportion of red. This might be the same as the *Atirakta* of the *Silparatna* with yellow and red in the proportion of one is to two. The variegated colour of deer, tigers, peacocks, tittiries, etc as given by *Bana* is quite in accordance with the rule of the *Abhilasitarthacintamani* and the *Sivatattvaratnakara* that holds the use of different colours for the effect of the animals absolutely necessary. It might be two colours or three or more."

N.B.—The textual quotations in the footnotes are avoided as they are already there in the Citra-laksana, appended in the end

Colour-Substances—as described in the V. D. are manifold—a workable list, however, (Cit. Laks. Pt. V. परिशिष्टम्) is *kanaka* (gold), *rajata* (silver), *tamra* (copper), *abhraka* (mica), *rajavanta* (an inferior diamond of *Virata* oountry what is callsd '*Lajawar*' in eastern districts like Gorakhpur), *sindura*, *trapu*, *haritala*, *sudha*, *laksa*, *hingulaka*, and *nila*. *Loha* is also mentioned as a colour substance.

We can divide colours into two broad classes—natural and artificial. Dr. Motichand observes : 'The natural pigments comprised of certain elements, compound minerals and vegetable extracts; and the artificial, all manufactured salts or the pigments owing their colours to vegetable or insect dye-stuff"—(Mughal Painting p. 18).

Now leaving aside the order of the colour-substancs as tabulated above, let us say a few words on some of the more important colour-substances.

Sudha.—The V. D. III. 40-2 enjoins the use of lime (*Sudha*) far white.

Sindura.—In the preparation of red pigments many substances, such as red stones and red clays, red ochre (*geru*] hiraunji, etc. are used and orange lead, *i. e. sindura* is also an important colouring material in it.

Hingula—also goes with *sindura*. It is vermilion or crude cinnabar or sulphide of mercury. It is called '*igur*' in Hindi. That sometimes outline was drawn in vermilion is referred to in the *Mahavamsa* [xxvii. (18).

Nila—Indigo and *Rajavarta*, the blue par-excellence, are prominent among blue-pigments.

Indigo (nila)—"This colour was manufactured in India in antiquity and largely exported to Greece and Roma. It is also mentioned in the *Visnudharmottara*, III, 40, 26, as one of the colouring materials. The colour is extracted from certain plant known in modern botany as indigo-ferae. In the beginning it seems to have been largely used for dyeing cloth but later on, specially in the painting of the Akbar school, it was used as a colour.

Ultramarine azure (lazwardi).—The ultramarine azure was used in Indian pictures from ancient times, though lapis lazuli from which this colour was produced is not a product of India. The blue par excellence in Ajanta paintings is ultramarine. This, however, came from outside the Deccan, probably from Persia. Ultramarine is also used in the illustrated palm-leaf-manuscripts of the *Prajnaparamita* from Bengal and Nepal from the tenth century onwards, and also in the illustrated manuscripts of the *Kalpasutra* and *Kalakacaryakatha* belonging to the period between the twelfth and sixteenth centuries"—Mughal Painting, pp. 24-25.

"Now reverting to the use of the azurite and lapis lazuli in Indian painting we are aware that the *rajavarta* was known as a colouring material in the *Visnudharmottara*. But this blue must have been a very costly material in ancient times. Now a question rises about the so-called deep blue used in Ajanta painting. I do not think that it is ultramarine but quite possibly the azure. Even the deep blue of Jain miniatures seems to be azurite. In the Mughal painting, however, real ultramarine azure has been used in costly paintings to denote sky. Sometime the blues of garments are painted with azurite; the exuberance of blue in calligraphic panels also points it to be azurite than real ultramarine. In *Pahari* painting the excessive use of azure is apparent. But in spite of all this there is no separate mention of azurite anywhsre either in Sanskrit or Persian. It seems possible that azurite and lapis lazuli in Mughal painting went under the same name"—ibid, 26-27.

Haritala—is one of the popular yellow pigments and *Ramaraja*—yellow ochre also yields brownish yellow. "Orpiment (hartal) was used in illustrations of the Buddhist palm leaf manuscripts of the Pala period and in the miniatures of the illustrated manuscripts of *Apabhramsa* or Western Indian style. The use af orpiment in Jaipur painting and Rajput painting as such only reminds us that the Rajput school, though greately influenced by the Mughal school retained same of the earliar traditions intact. I have not seen orpiment used in Mughal painting; its yellow par excellence being gogili or peori"—Motichond.

As regards the green pigments, something has already been gathered from Ab.C. cf. Sivaramamurtl's article. 'Orpiment or sulphide of arsenic (haritala) mixed with indigo yields a green known as zahari in the terminology of Mughal painters'—Motichand.

Use of Gold and other Metals—Metals were widely used both in sculpture and painting, Gold, the metal par excellence, has been a hobby of the grand painters, because it trailed with itself the suggestion of power and grandeur, gleaming lustre and its disinclination to tarnish. Lavish use of gold, in order not only to delineate the details of costume but also to make painting attractive, has been time-honoured tradition through the ages.

"It is not known since when the gold-leaf began to be used for decorating images and paintings, but it is certain that in the early centuries of the Christian era, gold-leaves were being used for decorating the stucco images of the Buddha in Gandhara. The *Visnudharmottara Purana* also mentions gold as a colouring material (*Visnudharmottara*, III, 40, 25,) but we do not find the use of gold in the paintings of Ajanta, Ellura, Bagh or Badami. In the illustrated Jain manuscripts of the fifteenth century, gold, however, is profusely used. It seems, therefore, quite possible that the use of gold as a colouring material and also border decoration was introduced in India from Persia where the method of decoration with gold was first introduced by the Timurides in the fifteenth century. In the sixteenth century this method of decoration extended from Bokhara to various Persian centres. It came to India from Persia, where its use became general. The use of gold was not only confined to the embellishment of the manuscripts but was also extended in the binding of albums and for the decoration of calligraphic panels"—Motichand.

This observation about of the antiquity of the use of gold in Indian paintings is open to controversy. Dr. Motichand on the basis of archaeological evidence, i.e. absence of the use of gold in the paintings of Ajanta, Ellura, Bagh and Badami, traced its influx in India from Persia. This, I contend, is confusing the artistic creations with the canons of Art. All this pictorial heritage of India as illustrated in the cave monuments is a direct outcome of the religious upsurge of the time Painting, a palace-culture, must have been more refined and grander in the courts (with the use of gold in it) and simple yet sublime in the religious establishments like the cave-temples as referred by the learned Doctor. In pictorial canons of the V. D. (belonging to the early Gupta period) if the use of gold is there, its artistic representation in pictures must have also been there, which unfortunately are lost to us. All the principal texts headed by the V. D. echo this tradition of the old. Hence in my humble opinion the scholars should reconsider this point and revise their opinions.

Now as regards the other metallic substances, used as colouring material are *rajata* (silver), *tamra* (copper), *trapusa* (tin), *Abhraka* (mica) and also loha (iron) as already refereed to, in the above list. All these metallic elemsnts were used in the form of powders applied to the painting mixed with binding medium.

A word on the technique of the use of gold as gathered from the ancient texts like the V.D., Ab. C. and S.R., may be also said here, before the topic of delineations of shades and brightening of the picture with the colours and metallic substances may be taken up.

The V.D. explicity mentions the use of the gold, but as regards its technique, its prescription is general, taking perhaps all the metallic substances cf. the word 'लोहानाम्' --Cit. Laks. Pt.V. परिशिष्टम्, last but two lines—and accordingly it hints at two-fold technique of the use of these metals :

1. *Patra-vinyasa*—i.e. gold-leaves or leaves of any other metal; and

2. *Rasakriya*—used in the form of the liquid transformed by heating it up with the mixture of *Abhraka* along with other ingredients such as *campa-kutha* and *vakula-niryasa*. (N.B. kutha is the same as '*kvatha*' in the physian's Materia Medica and as regards the '*niryasa*' it is a kind of exudation or gum of some tree).

The substance of the prescription of the use of gold as found in the Abhilasitarthacintamani and Silparatna—Cit. Laks. Pt. V (वर्णेषु स्वर्णयोगः) and ibid (स्वर्णलेपविधिः) is as follows :

"Gold-leaf should be divided into finest leaflets, and then ground with a well smoothed stone; afterwards it has to be mixed with water and with a small amount of sand. When this paste is well ground it should again be put into water so that all dirt may rise to the surface. The gold paste should then be pressed, mixed with vajralepa and applied with suitable brushes. There were nine brushes for every colour. When dry, the artist should rub it slowly with a boar-tusk until it becomes bright. Then again he may place over these very fine gold leaves and rub them with hard cotton.

It may be noted here (cf. Cit. Laks. Pt. V. परिशिष्टम्) that though two methods of the use of gold are described in the Silparatna; practically there is no difference in them except the minor details because in the exposition of the 'vidhi' the texts particularises the aid of *vajralepa* which is already there in the first 'vidhi'.

Brushes—The *Samarangana-Sutradhara* under *Vilekha-laksana* Pt. V-Vide cit. laks. gives a variety of five-fold brushes. They are technically called *Kurcaka*, *Hastakurcaka*, *Bhasakurcaka*, *callakurcana and Vartani* (?). Each of them has been provided with a particular shape of their points and they are tabulated as follows—

	Types	**Shapes**	
1.	Kurcaka	*Vatankurakara* —	points like those of the sprouts of Banyan tree.
2.	*Hastakurcaka*	*Asvatthankurakara*—	,, ,, an Asvattha tree
3.	*Bhasakurcaka*	*Plaksa-Sucinibha*	,, ,, an Indian fig tree.
4.	*Callakurcana*	*Udumbarakara*	,, ,, another variety of an Indian fig tree.
5.	Vartani	—	—

N B.—K.P. Jayaswal (cf. "A Hindu Text on Painting"—Modern Review XXXIII, page 734) however, mentions that there were as many as nine brushes for every colour.

This information supplied by our text is limited to shapes. What about their sticks (*Danda*)? From the corrupt line (73-22) it may be surmised that these used to be made of bamboo (cf. *Vainavo-dandah*).

Abh. C. (also *Manasollasa*) (Cit. Laks. Pt. V) prescribes for the preparation of the paint-brush what is termed as *Lekhani*, to bring the hairs of a calf and they should then be bound up with the aid of *laksa* (lac) on the tip of the (*tulika*). This lekhni is of three kinds—*Sthula, Madhya* and *Suksma.* The first is to be used in the application of paint-plaster or ointment (लेपनम्), the second in the drawing out the outline (अङ्कनम्) and the third in the finishing up the minutest of lines (सूक्ष्मां लेखा). *Silparatna*, however. follows Ab. C. in this respect with some additional innovations of the three-fold lekhani to be varied to nine for each of the three primary colours like this : In shape the *lekhani* is of three kinds — *Sthula* etc. (cf. above vide. Abh. C.) but in the use it is to be sub-divided again into nine for each colour. It also gives variations in the hairs with which the three varieties of the lekhani is bound up on their tips. The S. R. Prescribes the hair of calf-ears only for the *Sthula* (cf. Abh. C.), for the *madhya* and the *Suksma*, the hair of the stomach of the goat and those of the tail of the hog are preferred respectively.

Vartana—*tha Delineation*

One of the principal elements in the production of pictures is what we have called it *Vartana*, the display of light and shade along with the equally important element, the Rekha, the delineation and articulation of form. Both these elements are very much dependent for their fuller representation upon a set of three other accessories in the pictorial art. They are technically calld Ksaya and *Vrddhi*—decrease and increase,—the science of fore-shortening, the fundamental norm in painting without which neither delineation and articulation of form nor the display of light and shade can be fully represnted. Equally important is the law of proportion, the *Pramana*, also. Dr. Kramrich remarks (cf. the V.D. Translation—Introduction page 14). "Fore-shortening (*Ksaya* and *Vrddhi*) and proportion *Pramana* constitute with regard to single figures, the working of observation and tradition. The law of *Ksaya* and *Vrddhi* was as intensely studied by the ancient Indian painter as was perspective by the early Italian masters. *Pramana*, on the other hard, was the standardized canon, valid for the upright standing figure and to be modified by every bent and turn."

Now catching the lost thread of the *Vartana*, according to *Visnudharmottara* (cf. Ch. 41), it is stated to be three-fold; 1. *Patraja*—cross line, 2. *Airika*—Stumping—and 3. *Vinduja*—dots.

The painter draws an outline in yellow and red colours as a rule. Both *Visnudharmottara* and Bharata's *Natyasastra* concur in their view (cf. ibid p. 17) that "the painter should think of the proportionate size of the thing to be painted, and think of it as having been put on the wall. Then calculating its size in his mind, he should draw the outline making all the limbs. It should be bright in prominent places and dark in depressed places. It may be drawn in a single colour where comparative distinction is required. If depressed places are required to be bright, jet black should be used."

As regards modelling to produce the effect of roundness of curvature, bright colours are used until the deep darkness is produced —vide *Siva-tatva-ratnakara.*

Mixture of colours—thousand of them,—cannot be described in full in any treatise. They are always left (the tradition agrees to it) to the imagination of the artist. Great emphasis is laid by the ancient masters on the light and dark shade of every tone. Again it may also be noted that for every phenomenon, the brush with paints are not needed. "The colour has partly descriptive and partly suggestive significance." For example take sky or the atmosphere, Visnudharmottara illustrates this phenomenon in both descriptive as well as suggestive colours. In the former, the sky is to be represented in blue colour of blue lotus and wearing a garment of that colour, if represented as a statue, it should carry the sun and the moon in its hands (cf.

V.D, Part III, Ch. 62, verses 1-2). In the latter however, taken in a naturalistic and descriptive sense, it has to be painted as almost without any special colour.

In the end it may be pointed out that proficiency in painting really depends on how a painter can delineate light and shade. Light and shade also go with the depths and heights as is evident from poets like Kalidasa who simply paints the pictures in their similes and *Utpreksas* (cf. *Kumarasambhava* lines) :

'उन्मीलितं तुलिकयेव चित्रं
वपुविभक्तं नवयौवनेन'

Dr. Raghavan comments :

"Her body in girlhood was like an unfinished picture which when worked out with fine brush, attained the waken state as it were from the sleeping or blind state. The ward 'विभक्त' here is important. It means the effect of light and shads ; and this is given as one of the necessary good qualities of a picture in the *Visnudharmottra* :

"स्थानं प्रमाणभूलम्बो मधुरत्वं विभक्तता"

There are yet two other important topics under delineations and they are Landscape painting and the delineations of *Rasas* and *Rasadrstis* to be taken in the subsequent chapters.

CHAPTER VIII

HOW TO PAINT—CONVENTION IN PAINTING

This is very important theme of the pictorial art canons. How to paint is to be answered both from the point of view of Realism and Idealism.—All Fine Arts, Poetry, Drama, Music and Painting, etc. are guided by the loftiest of Idealism and highest of Culture as well as noblest of themes and sublimest of Conventions. Conventionalism in the art, therefore, is its life breath, which in its turn is guided by Realism and Idealism both. Realism does not mean photographic fidelity. Similarly Idealism cannot be a monstrous torture of Realism. Idealism is Realism perfect and graceful. Realism has always been the ideal not only of Painting and Sculpture but also found fully represented in Poetry. In *Sisupalavadha* (III-51) even the live cat is taken for statue—so marvelous is the work of Sculptors. Another type of this highly realistic representation is to be found in '*Raghu-Vamsa*' (XVI.16) where lions spring fiercely to kill the mighty elephants painted on the walls of bathing houses on the banks of *Sarayu* only to discover that they are merely lifeless drawing and nothing more. Similar examples of such extraordinary realistic treatment in painting and sculpture can be multiplied from both the literary and archaeological sources to prove this realism in Indian art. We have already noted (cf. 'Types of Painting', that every Picture and especially a *Viddha* Citra (i. e. a portrait) should be like a reflection in the mirror.

Further again "Light and Shade, or rather Chiaroscuro as it is technically called in the artists world, is a factor to which considerable attention has been paid by our ancients. This is an outcome of the desire to faithfully represent the volume or the third dimension on a plain surface like the board or the canvas. This was done either with a single colour, i. e. monochrome or with different colours as we have it given in the *Abhilasitartha-Cintamani* and *Sivatatvaratnakara*:

पूरयेद्वर्णतः पश्चात्तत्तद्रूपोचितं यथा।
उज्ज्वल प्रोन्नते स्थाने श्यामलं निम्नदेशतः ॥
एकवर्णेऽपि तं कुर्यात्तारतम्यविशेषतः।

The oldest authority on this point is the *Mahabharata* where the possibility of highly realistic representation by means of light and shade in pictures is referred to, in the verse quoted by *Ksemendra* in his *Kavikanthabharana*, to show *Vyasa's* knowledge of various arts including painting:

प्रकीर्णो चित्रपरिचयो यथा भगवतो व्यासस्य...
'अतथ्यान्यपि तथ्यानि दर्शयन्ति विचक्षणाः।
समे निम्नोन्नतानीद चित्रकर्मविदो जनाः॥'

Following it—Hemacandra repeats the quotation in his *Kavyanusasana*. *Dhanapala* has a passage in the *Tilakamanjari* where he talks of light and shade in colours, bringing out the effect of relief. The use of the word *'Dinakaraprabheva Prakasitavyaktanimnonnatavibhaga'* is significant especially when it shows us that the painter of ancient India had observed the play of light on forms and the effect of light and shadows thereby. There are other passages from Sanskrit litrature talking of the directions and forms of shadows, etc. that bear testimony to the very keen and accurate study of nature in ancient India; and with all this mass of evidence for it, it cannot be so easily said that Chiaroscuro was a sealed book to our forefathers. A look at the frescoes of India from any quarter, Ajanta, Bagh, Sittannavasal or Tanjore would reveal how well the principles of perspective and foreshortening were mastered. The talk of *Ksayavrdahi* in the *Silpa-texts* is actually shown in practice on the walls in these places.

From the foregoing pages it is evident what was the ideal of our ancients in the pictorial world. Their attempt was at realistic treatment. Of course there are convetions in all spheres and as such certain conventions are there in painting too. Representation of the three worlds being the aim of the artists of our land, and the forms of the divine ones, etc., being beyond the reach of our mortal eye, canons and descriptions regarding their forms, etc., laid down by seers had to be strictly followed"—Sivaramamurti J. O. R. Madras Vol 8, 1934.

Thus treading our path through the mist of realistic representations of the old, we reach the door of treasure house of the Conventions We have already heard some of the Painting-Conventions like Ksaya and Vrddhi, etc. Why should we adopt them? Impossibility of working of a hair beyond an indication of it, and a total inability to represent eye-lashes and colour in sculpture, the impossibilities of representation of volume—the three dimensions—in painting, are some of the time-honoured factors which gave rise to Conventions in this facinating pictorial art There is yet another very powerful purpose of the Conventionalism in painting. It is to raise it as high as the Dhvani *Kavya* in poetry. Where there is no suggestivenesss, only of play of words, etc., it is termed as *Adhama Kavya ;* suggestion, the *vyangya* elevates it high, and makes sublime. "The most detailed delineation in a picture where nothing is left to suggestion and where finish goes to a point of vulgarity is never so desirable as suggestive sketch full of idea and thought provoking", 'Convention' therefore in the context of painting 'is that particular suggestion that softens a picture and at the same time gets recognised being understood to connote a certain meaning by a large number of spectators' just as in *Alankara* we talk of *Vyaktavyakta Kaminikucakalasa* as very beautiful and suggestive and bring it in as an illustration of *Vyangyakavya* we have the *Yyak tavyakta* suggestive picture with healthy convention as the real force in art.

We have a lot of refernces in Sanskrit literature, where partionlar conventions denote particular states of emotions. The *Mudras* and *sthanas*, etc of *Natya* are other methods of expressing the same states and emotions. And as the method of suggestion in *Citrasastra* is not very different from that in the *Natya-Sastra* as stated in the verses :—

Visnudharmottara.

यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ।
दृष्टयश्च तथा भ वा अङ्गोपाङ्गानि सर्वशः ।
कराश्च ये महा (मया ?) नृत्ते पूर्वोक्ता नृपसत्तम ।
त एव चित्रे विज्ञेया नृत्तं चित्तं परं मतम् ।

We have to take into consideration both the arts.

All this realism and idealism in relation to conventionalism was introduced here to bring home to the reader the ancient technique-how to paint pictures—the subject-matter of this Chapter. We have already taken notice (vide 'Scope of Painting') of the very apt declaration of the author of Silparatna to the effect that representation of the three worlds is the aim of the artists of our land—जङ्गमा स्थावराश्चैव ये सन्ति भुवनत्रये । तत्तत्स्वभावतस्तेषां करणं चित्रमुच्यते ॥—and the forms of the divine beings as well as the visualizations of so many things of the objective and the subjective world being beyond the reach of our mortal eyes, canons and descriptions regarding their forms and ideas as laid down by seers had to be strictly followed. Thus with this introduction the question : "How to paint ?" gets answered in conventions of the pictorial art.

In the *Visnudharmottara* there is a separate and full section titled *Rupanirmana* (also cit. laks. pt. V.) परिशिष्टम् which is the most representative expatiation on this most important theme of the painting. This, therefore, has to be taken notice of in full.It has already been translated by Prof. Kramrisch and fully used in his own way by Sri Sivaramamurty also, vide his article 'Conventions in the art of Painting' J. O. R. Vol. VIII 1934, and the present writer will make an attempt to study it in tabulation so as to present it in a more coherent and systematic way.

It may be noted at the very outset that conventionalism in Indian pictorial art was fully guided by the proportionate visualisation also. It is, therefore, that in the representation of **Daiytas, Danavas, Yaksas, Kinnaras, Devas, Gandharvas, Rsis, Kings, ministers, Brahmins, etc,,** separate **pramanas** of each class based on separate calculations like Hamsa, Bhadra, Rucaka, etc., and the special distinguishing characteristics are given. Let us see all these as tabulated hereunder :

Objects	*Characteristics*
Rsis (Sages)	lustrous but weak and emaciated, with matted hair and skin of the black deer as the *uttariya*

Devatas and Gandharvas	with *Sekhara-mukuta*

N. B. 1.—The text seems to be corrupt Sri Sivaramamurti translates it as not devoid of crowns and having a Sikhara But I would take **Sekhara** for **Sikhara.** Thus the meaning would be : these should be shown not in crowns proper but in one of their varieties—the **Sekhara crown.**

Brahmanas	full of splendour cf. **Brahma-teja** (ब्रह्म वर्चस्विन:) and wearing white garments.
Ministers	adorned fully and in a gaudy fashion
Atrologers	with all sorts of ornaments and with
Royal priests	turbans and not crowns.
Daityas and Danavas	with terrible aspect—fearful face, with globular eyes, frowning eye-brows and with a gaudy apparel.
Gandharvas	handsome with garlands and ornaments,
Vidyadharas	having swords in hands and flying in the sky or moving on the earth with their wives.

N.B. 2.—The text says that wives of *Kinnaras*, *Nagas*, *Raksas Yaksas*, greatmen, *Pisacas*, *Vamanas* (dwarfs), *Kubjas* (humpbacks), *Pramathaganas* and kings are to be painted appropriately to the measurement of their husbands which in case of first three is *Rucaka-pramana* and the fourth in *Sasapramana* and the rest according to their natural measurements.

K*innaras*	(*i*) with the face of a horse and a human body; be comletely decked with jewels, lustrous and carrying musical instruments.
	(*ii*) with a horse's body and a human face.
Raksasas	terrible, with fierce eyes. hairs all flying up dishevelled.
Nagas	like goods with an addition of hoods on their heads.

Yaksas	fully ornamented.

N. B. 3.—The **Pramathas** cf gods, and the **Pisacas** have no special *Pramana.*

Ganas of gods	—having faces of various creatures wearing varied dresses, carrying different weapons engaged in multifarious sports and activities.

N.B. 4.—All **Vaisnavaganas** are one type except for four differences—one class, **Vasudevagana** resembling **Vasudeva, Sankarsanagana** resembling **Sankarsana** and **ganas** of **Pradyumna** and **Aniruddha** resembling them both—all possessing the valour of their lord, clear like moon, and dark like blue lotus or the marakata gem with the lustre of *sindura.*

Vesyaganas (prostitutes)	with gaudy apparel in **Srngara** and in **Rucaka-pramana**
Kulastriyah (Ladies of the house)	full of modesty and in **Malavya pramana** with ornaments, but not gaudy.

N. B. 5·—The wives of **Daityas, Danavas,** and **Yaksas** are beautiful; others according to their forms.

Widows	—greyhaired in white cloths, devoid of, all ornaments.

N.*B.* 6.—Dwarfs humbhacks, old ladies and beautifnl damsels are to be in the retinue of princesses.

Kancuki	—old
Vaisyas and *Sudras*	in Rucka and **Sasaka pramana,** wearing dresses according to their castes.
Commander-in-chief	very proud, mighty with a ponderous head, broad chest, prominent nose and chin, lusty shoulders, browny arms, thick neck, gigantic in proportions, with three distinct wavy wrinkles on his brow, a broad waist, with his look upwards.
Wariors	—knitted brows.

Armed foot-soilders	over-bearing look, gaudy dress and haughty bearing, of **Karantaka** type, armed with swords and shields.
Bowmen	—bare knees with excellent bows, wearing slippers on their feet.
Horses and Elephants	?
Warriors	—generally dark in colour, with ornaments, their hairs in **Juta-tasara** fashion.
Horse-riders	—in northern fashion.
Bards	—with gaudy apparel, veins visible on their neck with sight upwards.
Heralds	tawny and looking sideways,
Warriors with clubs	like **Danavas**.
Pratihara (door keeper)	with demeanour, neither too proud nor too calm, holding a staff, sword hanging by his side.
Merchants	—with high turbans.
Musicians, Dancers, Crities of Instruments	—wearing gaudy dress.
Respectable townsmen **Paurajanapadas**)	with silvery hair, decked with auspicious ornaments, dressed in clean raiment, courteously disposed, affable and sweet-tempered, good looking by nature.
Workmen	engaged in duty.
Wrestlers	haughty, terrible, and tall, with a body of large proporations, thick neck and a closely cropped heavy head.
Bulls, lions, etc.	with the natural background—meadows and forests, etc., respectively.

N B. 6. *Sadrsyakarana* i. e. faithful delineation being the most important canon of pictorial art these above depictions relate to the objects generally not seen by the painter ; otherwise faithful representation is the rule.

N.B. 7. The text lays down that people born in different countries are to be painted according to the form af their features, colour and apparel, and further directs the painter to carefully ascertain land, occupation, position and work, seats, couches, vehicles and dress, etc. before discriminating and painting them properly.

Rivers	having bodies, with *Vahanas* holding *Purnakumbhas* and knees bent.
Mountains	With *Sikharas* at the top of the head.
Earth	With islands in her hands.

B.N. 8.—द्वीपानां च करैः कार्यं तथा भूमण्डलं शुभम् – this line is unintelligible to Sri Sivaramamurty and Dr. Kramerisch some how suggests earth with the islands for hands—I however would interpret Earth as a goddess in whose hands are shown the islands.

Oceans	Bearing jewelled jars, with mountain peaks as their hand. Sri Murty however takes it 'with *sikhara mudra*—the word *pani* in sense of *hasta,* i.e. mudra is not current, nevertheless substance not unwarranted with water as their hollow and for their symbols of weapons (and not) they should be a bit depicted on their heads. 'A sign of water (wavy lines) is to be depicted about the lip of their weapons', Murty—is not acceptable to me at least.
Nidhis (*treasures*)	in general is represented in pot (kumbhas)
Sankhanidhi	in drawing of *Sankha*
Padmanidhi	,, ,, *Padma*

N.B. 9—Other varieties of *Nidhis* as found in literature are

Mahapadma, *Makara*, *Kacchapa*, *Mukunda*, *Kunda*, *Nila* and *Vara*—nine in all.

N.B. 10—The text directs us that 'all objects to be drawn' (i.e. कार्य)—and not 'activity' as taken by Mr. Murty—should conform to the forms, their murti. Thus the divine ones should be specifically marked off by an ak*samal*a and book.

Thus for the objects taken as *Adrsya* and now the text passes to the *Drsya* objects :

'अतः परं प्रवक्ष्यामि रूपं यद्यस्य दृश्यते'

Sky—	Colourless, full of birds
Heavens—	full of stars
Earth	Three fold—(i) *Jangala*—wild (ii) *Anupa*—arid or marshy (iii) *Misra* ?
Mauntain	With chains of rocks, peaks, *dhatus*, trees waterfalls and snakes
Forest	full of trees, birds and beasts
Water	with a number of fish, tortoise, swans and other acquatic animals
Town	with picturesque temples, palaces, markets, streets, beautiful royal highways
Village	with roadways, with some gardens and groves on either side
Forts and Fortresses	with their proper sites (*bhumivinivesa*) (and not suitable background as Mr. Murty takes it) along with a rampart wall and battlements (high as mountains and not mountains in addition)
Apano bhumi (bazaars)	having all sorts of Wares.
Apanabhumi	full of men drinking wine
Gamblers	devoid of upper garments and the loosers and winners among them as sorrowful and full of joy, respectively.

Battle-field	with four-fold army (chariots, elephants, horses and footmen) Warriors furiously fighting and blood flowing about the corpses of the dead ones.
Burial ground	suggested through funeral—piles of logs and dead bodies
Marga (way)	with caravans fully loaded
Night	(i) general suggested with moon and stars. thieves stealthily approaching and people fast asleep (another epithet is 'दर्शिकलौकिकाम्' which is not intelligible). Dr. Kramrisch translates it as those engaged in worldly pleasures. I would however emend it as दर्शितौलूकिकाम् (उलूक + समूह र्थे ठञ्) thereby meaning as 'also shown **ulukas** (roaming about)' (*ii*) first half with **Abhisarikas**
Dawn	with red streak, dim lamps and cock's crow
Day	with men drawn in active work
Sandhya (Evening)	with Brahmanas engaged in contemplation
Darkness	with people (and not thieves as Mr. Murty takes it) moving to their houses
Moonlight (*Jyotsna*)	wlth the bloom of kumudas, the blue lilies and closure of louts petals.
Sun	with the depiction on of the fatigued people.
Spring	with trees full of blossoms, cuckoos and bees and people gay and happy.
Summer	with perspiring people, animals under

	the shade of trees and buffaloes bathing in mud and dried up lakes.
Rainy season	with overhead clouds (full of water,) the rainbow, the lightening, birds hiding in trees and lions and tigers, etc, in their dens.
Sarat season	with trees full of fruits, fields of ripe corn and sheets of water full of swans and lotus.
Hemanta	with a misty atmosphere and barren earth with dew-sprinkled surface.
Sisira	with joyous crows and elephants, shivering men and a dewy atmosphere.

N.B.—The text says that only a look at the fruits and blossoms of trees as well as the mirth and joy (or otherwise) of the people—in short a look at the world around, should give the picture of the seasons.

CHAPTER IX

PAINTING AND AESTHETICS

Not only the *Rekha*—the delination and articulation of form—and the *Vartana*—the display of light and shade—constitute the essential elements of pictorial art, but the skill in the colouring (the essence of painting) is also the most predominant factor in the representation of the Citra-images.

The expressionism of colours visualises a temperamental attitude and is concerned with the wide range of emotions, which in their turn give rise to what are called *Rasa-citras*, the pictures of emotions. Sri Kumara (cf. *Silparatana* vs. 145-7) considers these *rasa-citras* as group by themselves. They are distinct from the realistic paintings which are resembling what is actually seen in nature and look like a reflex in a mirror.

According to Bharata (cf. *Natya-sastra* Ch. VI vs. 42-43), "each *rasa* (emotion) had to be painted in its expressive colour, the *srngara* (erotic) was of *syama* hue, the laugh-exciting (*hasa*) of white colour, the pathetic (*karuna*) of grey colour, the furious (*rudra*) of red colour, heroic (*vira*) of yellowish white colour, the fearful (*bhayanaka*) of black colour, the super-natural and amazing of yellow colour and the repulsive loathsome (*vibhatsa*) of the blue colour".—Kramrisch's Trans.

The author of the *Samarangana-Sutradhara*, himself a great aesthetician (cf. his authorship of *Srngaraprakasa*) and a king of very refined talents and sentiments, must have had this traditional background of the intimate relationship between aesthetics and the painting that he has devoted a full chapter on this topic in connection with the exposition of the pictorial art.

In the Chapter, entitled "*Rasadrsti-laksanam*" Pt. V. at the very outset he proclaims, "Now, after I have described the canons of painting in detail, I shall describe the *Rasas* and the *Rasa-drstis*: because the *Bhavavyaktih*—the manifestatian of sentiments in pictorial images (citra) is dependent on the *rasas* and *rasa-drstis* (*tadayatta*).

Then follows the exposition of the eleven *Rasas* and the eighteen *Rasa-drstis* most particularly suited to the science of painting in relation to their delineation in pictures and images. The following table will show both these groups at glance with their characteristics:—

A—ELEVEN RASAS

	Physical *Manifestations*	Mental *Manifestations*
1. ***Srngara***	Motion in eye-brow, lovable look.	Full of emotion of love and its manifestation in the look.
2. ***Hasya***	*Apangas*, the outer covers of the eyes are blossomed; the lips flashing	Playful mood.
3. ***Karuna***	Cheeks wet with tears; eyes closed up in the excess of sorrow.	Worry and agitation (*Santapa*)
4. ***Raudra***	Eyes red, the forehead swelled up, the lower lip being bitten up by the teeth.	—
5. ***Prema***	Horripulation all over the body (as a result of gain in riches, progeny snd seeing near and dear ones.)	Happy mood (*Harsa*).
6. ***Bhayanaka***	Eyes preplexed and simply confused, cowed down	agitated mined and heart.

	for the fear of the look of the approching evil (enemy).	
7. *Vira*	—	Endurance and strength.
8. —	—	—
9. *Vibhatsa*	—	—
10. *Adbhuta*	Pupils of eyes paralysed and gratifled both on account of an extraordinary spectacle or scene.	—
11. *Santa*	Happy look throughout.	Absence of change and attachment.

B–EIGHTEEN RASADRSTIS

N. B. Each one of them is related to some principal *Rasa* enumerated above and indicated below :

1. *Lalita*	*Srngara*
2. *Hrsta*	*Prema*
3. *Vikasita*	*Hasya*
4. *Vikrta*	*Bhayanaka*
5. *Bhrkuti*	—
6. *Vibhrama*	*Srngara*
7. *Sankucita*	,,
8. —	
9. *Urdhvagata*	
10. *Yogini*	*Santa*
11. *Dina*	*Karuna*
12. *Drsta*	*Vira*
1g. *Vihvala*	*Bhayanaka and Karuna*
14. *Sankita*	,,
15. *Kuncita*	*Bhayanaka*
16. *Jihma*	—
17. *Madhyastha &*	*Santa*
18. *Sthira*	—

Without going into details, it may be remarked that all these *rasas* and *rasa-drstis* are not a copy of the *Kavyasastra*. They have been amply modified in their laksanas to suit the sentiments characteristic of images in paints. While in poetry the *Bhavas* are of secondry importance—the *rasas* supermost, here in painting, it is the *bhavas* the physical and mental manifestations, which play the supreme role.

Two important points in relation to the aesthetics in the pictorial art still need to be expounded. Firstly all these *rasas*, though characteristic of only human beings—men, women, and children and in their likeness the anthropomorphic forms of the gods and demi-gods and demons—they have an application to all sentient creations—"*Manusani Puraskrtya Sarvasatvesu Yojayet*"—Pt. V. This statement goes to the very core of the art and shows that if birds and animals in paints could be shown manifesting the sentiments, it is really masterpiece, the supreme achievement of the artist. It becomes a new creation, a superior creation to that of *Brahma*, the Primordial Creator Himself. If it is through the symbolism of *Mudras*—hand poses, bodily poses and the postures of the legs—the mute gods speak to us giving their vent to the sublimest of thoughts and noblest of expressions, these so-called brutes can also become our co-shares in the aesthetic experience. It is neither extra-ordinary nor supernatural about it. It is the marval of the art. If poetry can create an idealistic world full of beauty and bliss alone, the painting, her sister must also follow the suit.

The art of Painting is based on the art of Natya—Another point to which the attention of the reader is re-invited is the intimate relationship of painting with the art of Dance and the science of Music. The following lines from *Visnudharmottara* are quoted to illustrate this fundamental background of painting (from Dr. Kramrisch's Translation p. 31.) :

"*Markandeya* said : Without a knowledge of the art of dancing, the rules of painting are very difficult to be understood. Hence no work of (this) earth (oh) King should be done even with the help of those two, (for something more has to be known).

Vajra said : Please speak to me about the art of dancing and the rules of painting you will tell me (afterwards) for (Oh) twice-born one, the rules of the art of dancing imply (those of) the art of painting.

Markandeya said : The practice of (dancing) is difficult to be understood by one who is not acquainted with music. Without music dancing cannot exist at all".

The author of the *Samarangana-Sutradhara* fully conversant with this tradition, after he has dwelt at length on the *Rasadrsris*, has very beautifully brought out this implication in the 33rd and 34th lines of the Chapter :—

हस्तेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन्
सजीव इव दृश्येत सर्वाभिनयदर्शनात् ॥
आङ्गिके चैव चित्रे —...सावनमुच्यते ।
...—.......तस्मादनयोश्त्रिचमाश्रितम

Thus a perusal of the sections on painting in the *Visnudharmottara* and in Bhoja's *Samarangana-sutradhara* etc. will show how *Citra* is based on the cannons of *Natya*. The authors of these texts find it possible to treat of *Citra* only after treating of *Natya*. For *Citra* is only one scene of *Natya* and *Natya* a succession of *Citras*. The *Visnudharmottara* says that *Citra* is as much the art of imitation (anukarana) as *Natya*. The poses, the hands of dance called *Nrtyahastas*, the *Rasadrstis*—these are studied elaborately in *Natya* and this study is absolutely necessary for, and is fully utilized in, painting. Says the Vi. Dha—

विना तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् ।
यथा नृत्ते तथा चित्रे त्रैलोक्य नुकृतिः स्मृता ।
दृष्टयश्च तथा भावा अङ्गोपाङ्गानि सर्वशः ॥
कराश्च ये महानृत्ते पूर्वोक्ता नृपसत्तम् ।
त एव चित्रे विज्ञेया नृत्तं चित्रं परं मतम् ॥

i. e. what the hand poses have implicitly expressed (cf. manifold hand-poses, like *Va*rada ; *Vy*ak*h*ya*n*a, *Jn*ana, *Yog*a, *Mud*ras and 64 *Hast*a-m*ud*ras, together with nine-fold bodily poses and a good many of the leg-postures), the rasas and the rasa-drstis make that explicit. Thus the images are bestowed life movement through this symbolism of gesticulation, the very essence of dramatics,and aesthetics both put together(*Sa*r*vabhin*a*ya*d*a*rsa*nat*). Therefore, this delineation of the rasas and rasadrstis and their representation thereof, constitute the fundamental background both in *Angi*ka (Drama) and the *Cit*ra (Painting) arts. The science of Painting is dependent on the science of Aesthetics (Dramatics included)

Aspects of Poetry in terms of Pictures.—Dr. Raghavan has contributed a very nice exposition of subject in his own way—vide 'Some Sanskrit Texts on Painting' J. O. R. Madras Vol. XI 1934 and I am taking liberty to reproduce some portions here of that article to convey a fuller picture of this vital side of pictorial art: "Vamana, among other Alankarikas, was a keen student of pictures and his K*avya*l*a*nkara-s*ut*ras and *Vrtti* describe some aspects of property in terms of picture. With much insight, *V*amana says that the essence of poetry is style (रीतिरात्मा काव्यस्य) and compares this Riti to the linear beauty, the lines of a picture.—एतासु तिसृ रेखास्विव चित्रं काव्यं प्रतिष्ठितम् As style is the soul of poetry so are lines that of picture. On seeing this remark of *Vamana* we are reminded of the *V*isnu*dharmottara* which says that the masters praise the lines.

Vamana again returns to the same metaphor of which he seems to be very fond of and says in his Kavyalankarasutra-vrtti, III. I.

यथा विच्छिद्यते रेखा चतुरं चित्रपण्डितैः ।
तथैव वागपि प्राज्ञैः समस्तगुणगुम्फिता ॥

Another reference to painting in *Vamana* speaks of colour. The *Visnudharmottara*, after saying that the masters praise the lines, remarks that some others praise 'colour' (वर्णाढ्यमितरे जनाः).

Vamana says that 'aujjvalya' is that quality of the colouring of a picture which makes the picture always look new and fresh. 'Aujjvalya' is brilliancy which ensures the life of a picture. Otherwise the picture fades and looks very old. This quality is borrowed by him in poetry and he says that poetry looks brilliant and preserves that brilliancy by the quality of *kanti* in the words chosen.

औज्ज्वल्यं कान्तिः। Ibid , III 1.25

बन्धस्य उज्ज्वलत्वं नाम यत् असौ कान्तिरिति, तदभावे पुराणच्छायेत्युच्यते
औज्ज्वल्यं कान्तिरित्याहुर्गुणं गुणविशारदाः ।
पुराणचित्रस्थानीयं तेन बन्ध्यं कवेर्वचः ॥ Ibid , III, I.

A similar idea of an old plcture is visualised by Rajasekhara, the dramatist, in a fine description of Nature in the fading evening twilight and approaching darkness in the prologue to his drama, Bala-bharata or *Pracanda-pandava*, He compares Nature at dusk to an old picture dulled by smoke:

किञ्च स्तोकतमः कलापकलनश्यामायमानं मनाक्
धूमश्यामपुराण चित्ररचनारूपं जगज्जायते'

Vamana in his *Kavyalankara-sutra* (I. iii, 30-31) compares drama to picture and calls drama as literature par excellence, because of its likeness to a picture:

सन्दर्भेषु दशरूपकं नाटकादि श्रेयः तद्धि चित्रं चित्रपटवत् विशेषमाकल्यात् ।

Bhatta Tauta, as has been quoted by his pupil, *Abhinava* in his *Abhinavabharati*, says that Rasa realisation or emotional response is easily and execllently got only from a drama, for *abhinanya* or acting makes the thing live before us in drama. That is, there poetry attains the visual state when one can realise through the eye what one can only imagine otherwise. It is because of this quality that drama is called picture by *Vamana*,—a series of pictures before our eyes. It is because of this quality also that drama is called *Rupa*. (अवस्थानुकृतिर्नाट्यं रूपं दृश्यतयोच्यते). 'रूपकं तद् भवेद् रूपं दृश्यत्वात् प्रेक्षकैरिदम्.. भा० प्र०

Vamana briefly compares R*iti*, the essence of poetry, to lines (rekha) which are the essence of pictures. This *sutra* is quoted and further explained by Ratnesvara in his commentary on Bhoja's *Sarasvati-kanthabha*ra*na* :

"यथा चित्रस्य लेखा अङ्गप्रत्यङ्गलावण्योन्मीलनक्षमा, तथा रीतिरिति द्वितीये विस्तरः"

Rajanaks Kuntaka, another great Alankarika, in chapter III of his *Vak*r*okti jivita* says while speaking of the poet's beautiful speech:

मनोज्ञफलकोल्लेखवर्णच्छायाश्रिय. पृथक् ।
चित्रस्येव मनोहारि कर्तु : किमपि कौशलम् ॥

The stamp of beauty on a poet's utteranee is totally different from the materials of poetry, viz, the words and thoughts. It is the result purely of the great powers of the poet, constituting his genius. This is like the beauty of a picture which is born of the genius of the artist and is separate from the plank or wall on which the picture is painted or the colours employed. Kuntaka here refers to two surfaces, wall and plank, to the rules for lines, anatomy etc. given in the *Cit*ras*ut*ras, to the colours and to the *chaya* or k*anti* or a*ujjvlya*' of which *Vamana* spoke. The following is K*untaka's vrtti* on the *Karika* given above:

फलकमालेख्याधारभूता भित्तिः, उल्लेखः चित्रसूत्रप्रमाणोपपन्नं रेखाविन्यासमात्रं वर्णा रञ्जकद्रव्यविशेषाः, छाया कान्तिः। तदिदमत्र तात्पर्य—यथा चित्रस्य किमपि फलकाद्युपकरणकलापव्यतिरेकि सकलप्रकृतपदार्थजीवितायमानं चित्रकारकौशलं पृथक्त्वेन मुख्यतयोद्भासते...Ibid., P. 154.

The application of the Rasa Theory to Citra,—It follows from the above-mentioned fact that Cftra is based on *Natya*, that the critics of old applied the *R*asa theory of *Natya*, and Ka*vya* to *Citra* as well. As a matter of fact the Rasa theory applies to all arts. So it is that, while speaking of the kinds of pictures in the section on

Painting In his *Abhilasitarthacintamani* (Mysore ed.), king Somesvara speaks of one type of picture called Bhava-citra:

शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ।
भावचित्रं तदाख्यातं चित्रकौतुककारकम् ॥

Jayadeva, author of the *Candraloka* and his commentator, Payagunda Vaidyanatha, apply the Rasa theory to Citra:

काव्ये नाट्ये च कार्ये च विभावाद्यैर्विभावितः ।
आस्वाद्यमानैकतनुः स्थायी भावो रसः स्मृतः ॥

The application of the Dhvani theory to Citra.—The application of the Rasa theory of drama and poetry to picture means that in pictures also Rasas are to be depicted by conditions which rouse them, viz.. the obiects of emotions, the excitements of emotions, the effects of emotions and the minor emotions which can be called fleeting feelings and which are accessory to the major emotional mood. This means tbe application of the Dhvani theory also to Citra. It certainly means so. For, in an artistic presentation, it is the suggestion that forms the very life of that artistic expression. This can also be proved by taking the canons given by the Visnudharmottara for depicting things like evening, etc. A perusal of the verses in chapter 24, which show, how mountains, sky, earth, etc. must be depicted, will prove the truth of this statement. The snbjects, e. g., gamblers should be suggested by depicting them as bereft of their upper cloth—'उत्तरीयविहीनश्च द्यूतासक्तान्प्रदर्शयेत् —; A highway must be suggested by portraying a caravan of camels, etc. carrying articles of transport (युक्तं सभारैरुष्ट्राद्यैः मार्गं सार्थं प्रदर्शयेत्). The night must be suggested by drawing a thief walking stealthily, by an *Abhisarika* hurrying to meet her lover in her secret meeting place and so forth. Rather it is in picture that this principle of Dhvani, which according to modern English crlties, is "symbolism" in poetry, applies excellently. For here, in picture, there is no scope for the word which can name the subject depicted. In poetry, it is a fault to give anything by its name.

To call Rasas by their names, which will never rouse up these Rasas, is a flaw of poetry, called the स्वशब्दवाच्यत्व of Rases. Thus the title of a picture forms a very little part of it. If one does not avoid this flaw, his poem comes to the state of that picture which can be known only by its title or that frame which has the title of the picture within."

CHAPTER X

STYLES OF PAINTING IN RELATION TO COLOURS, PATRAS AND KANTAKAS

Enough has been said on the colours—Primary, Secondary as well as their Compounds. etc.—in the previous chapter. Here something about the styles of colours or colouring and of the *patras* and the *kantakas* is to be said. It is something quite unknown if there were also styles of Painting like those of Architecture or Sculpture. *Aparajita-prccha*, however, has this distinction to propound this theme in at least three of its Sutras (i.e. Chapters)—vide Sutras Nos. 227-229.

Before something is said about the styles of painting in relation to these three very important accessories in the pictorial art, viz. colours, *patras* and *kantakas*, let us have a working knowledge of all these elements. Colours have already been taken notice of—vide Chapter VII. Let us therefore confine ourselves to the remaining two here.

Patras, in my opinion, in relation to Painting, are the delineations of the natural scenery, characteristic of a particular region. As Flora and Fauna of a particular country or region have different varieties of their own, naturally they carved out for themselves a style of their own. In painter's art delineations of nature both in the background as well as in the forefront making it conspicuous for the sake of suggestions, have formed a tradition in the literature and an important convention in the technique. As paintings are manifold—landscape, portraits, both divine and and human, the images of beasts and birds, the symbolic representations of the sun, the moon, the sky, the clouds etc., etc.,—some technique has to be evolved out, to present all this in a picture of limited size, with limited resources. These patras though literally mean 'leaves', have some symbolic and suggestive implication having a wider denotation and connotation both. It is from this angle that this treatise, *Aparajita prccha,* in its *Sutra* No. 227, has taken up this theme.

The query of Aparajita in connection with the origin of *Citra-patra* begins with a list of the manifold patras like *dina-patra, rtu-patra, jala-patra, sthala-patra, nara-patra, megha-patra, nagara-patra, dravida-patra. vyantara-patra, vesara-patra, kalinga-patra, yamuua-patra, sisu-patra, svastika-patra, vardhamana-patra, sorvatobhadraka-patra. etc.*

Now in reply to this query of the son-disciple (Aparajita. one of the four, rather the youngest, Manasa sons of the great Visvakarman), the father-Acharya Visvakarma—relates the origin of these patras, incidently hinting at the different styles of the painting, sculpture and architecture also. These according to the text are :

1. *Nagara,*	4. *Vesara,*
2. *Dravida,*	5. *Kaliaga* and
3. *Vyantara*	6. *Yamuna.*

and the story is :

"The churning of क्षीरार्णव by gods and demons brought from, along with several other valuables, a charming tender limbed divine tree सुरतरु with variegated पत्र, पुष्प and फल. The नागर style of architecture came into being in the eastern, द्राविड in the southern, and वेसर in the northern branches of that सुरतरू respectively. नागर puts forth leaves in बसन्त (spring), द्राविड in ग्रीष्म (summer) and वेसर in शरद् (antumn). In a genearal way, नागर style is prevalent in पूर्वदेश, while द्राविड owes its origin to कर्णाटक and बेसर to the north. नागर being विप्र, is white in colour; द्रविड being क्षत्रिय, is red; while वेसर is वैश्य and green.

Forms of leaves of नागर, द्राविड and वेसर are तरल, कंटकोद्भव and आकुञ्चित. The distinguishing कंटकs of these styles are

व्यावर्त (resembling the nails of a tiger), भङ्गचित्रक (resembling thorns of बदरी and केतकी) and कलि (resembling a flower of अगस्त्य plant), respectively.

"In face of such documentary evidencc, differentiating वेसर, द्राविड and नागर froms of architecture from one another, in the matter of देश (geographical distribution), जाति, वर्ण (colour) पत्राकृति and कंटक (mouldings), it is certainly an unsound attempt to theorize that 'नागर is nothing more than वेसर and that modern writers have ousted वेसर out of existence, in favour of नागर'."—Mankad

All these styles, *jatis* i. e. *Citra-jatis*, gave rise to innumerable other varieties and sub-varieties of patras, for exemple dina-patras are of fifteen varieties. Similarly other varieties are enumerated in the text, an enumeration of which may be seen in the quotations (Cit. Laks.Pt. V.). The styles-wise patras have already been hinted at, above. A special feature of varieties of patras is that as they are related to have sprung up from the different parts of that *Maha Taru*, the *Sura-Taru*, they fittingly correspond to their geneologioal account like the ten-fold *Sakhodbhava* (rising from branches) *patras* and sixteen-fold k*andaja* (resulting from *Kanda*—the root). Other varieties are also similarly accounted for (see Cit-laks.).

Kantakas—are mouldings and they are stated to be of eight-fold variety, having their individual or respective shapes:

1. K*ali*	5. *Vyavarta*
2. K*alika*	6. *Vyavrtta*
3. *Vyamisra*	7. *Subhanga* and
4. *Citrakausala*	8. *Bhanga-citraka*

The first is like the flower of *Agastya-tree*, the second takes the shape akin to the tongue of the *Varaha*, *Vyamisra* is said to be in shape of a bud of flower showing its kesara in tha middle. *Citra-kausala* is to be recognized in the shape of a *ukara*, while *Vyavarta* resembles the nails of a tiger and *Vyavrtta* assumes the shape of a *Kalasa.* Lastly the remaining two—*bhanga* resembles the thorn of *vadaraphala* and *subhanga* in shape of *krtika* ?

It may be remarked here that whether patra-painting had any historically authentic basis from the standpoint of styles or not, it was remarkably a flourishing house-hold pictorial art among the cultured ladies of ancient India. Bana, among the Sanskrit poets, has said enough about this patra-racana or Patra-vicchitti, a common hobby and a pleasant occupation among the beautiful damsels of the time. A single illustration from Bana's writings (cf. H.C. p. 143 ; Ka. p. 143)—

"बहुविधवर्णदिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च
चित्रयन्तीभिश्चित्रपत्रलतालेख्यकुशलाभिः"

etc., etc. 'Adepts in drawing designs of creepers and flowers they run their fingers bathed in colour dexterously over whitened pots and plates......, etc.'—can convince us that patra-painting and its handmaid, the kantaka-delineations were in a very advanced state betokening a high stride that this branch of pictorial art had taken in ancient India.

So much about the canonical presentation of the styles of painting, a few words may aiso be added, of historical heritage of Indian painting. We know that in India three distinct styles or schools of Painting arose and reached the culmination of their artistic craftsmanship—the Buddhist, the Hindu (the early and the medieval, the latter being the Rajaputa) and the Mohammedan or Mughal. In this connection it may be said that early Hindu painting is devoid of any historical information in our possession to classify it into different schools or styles. Similarly the classical frescoes of Buddhist painting too cannot be said to have aay different and distinct schools or styles of their own. "But the historian, Taranath, throws some useful, although confusing, light on the Buddhist art of painting in India which may be considered at this stage. He refers to three syles of early Buddhist art, which may be described as the Deva, the Yaksha and the Naga styles. The Deva style was practised in the country of Magadha (an area corresponding approximately to modern Bihar) for some centuries after the advent of Buddha—from the sixth century B.C. to the third century B.C. He relates that in the former days human masters, who were endowed with miraculous power, produced astonishing works of art. It is expressly stated in the Vinaya-agama and other works that the wall paintings etc., of these masters were such as to deceive by their likeness to the actual things depicted."

"The Yaksha style flourished about the third century B.C., as Taranath associates it with King Asoka. In spite of efforts to locate a race of Yakshas, it is clear that the author treats these as a community of supernatural beings, people who were demi-gods and whose art was of a miraculous order. The Naga style was practised in the time of Nagarjuna, a writer and philosopher who lived at the beginning of the third century A.D. by '*Naga* artisans.' Traces of the Nagas, an early race who lived under the protection of snakes, are to be found in India from Kashmir to Madras. The Stupa of Amravati, erected about the second century A.D. on the Krishna river (Madras State) shows many traces of the influence of Nagas, who appear to have been great architects and artists. From Taranath's criticism of the work of all these three styles we are left in no doubt as to its general character being essentially realistic, for he proceeds to sum up his description by the statement that 'the works of the Devas, Yakshas and Nagas for many years deceived men by their reality.'

"After the third century A.D., Taranath remarks on an appreciable decline, 'it seemed as if the knowledge of art had vanished from among men'. A revival took place later, and the author then gives an account of some of the Buddhist schools of painting. The three main schools were the Middle Country; the Western and the Eastern. Geographically the Middle Country school of painting corresponded substantially to the Uttar Pradesh of the present day. It was founded by a great painter and sculptor, of the name of Bimbasara, born in Magadha in the reign of king Buddhapaksha, whose date is presumed to be about the fifth or sixth century A. D. Taranath remarks that the painters of this school were very numerous, and the styles resembled the early works of the Devas. Bimbasara may be therefore regarded as having effected a renaissance of the ancient style of painting, as this existed some ten centuries previously. The Western school may be located in Rajputana, as the principal artist was Sringadhara, born in Marwar in the reign of King Sila. This monarch was probably Siladitya Guhila, of Udhaipur, who lived in the seventh century A. D, The paintings of this school much resembled those of the Yakshas. The Eastern school flourished in Varenda (Bengal) under the kings Dharampala and Devapala, in the ninth century, and the style was that of the Nagas. Dhiman and his son, Bitpalo, were the most famous artists of the Eastern school, and they both appear to have been equally proficient in painting, sculpture and metal work.

" Subsidiary schools or styles of art were practised between the sixth and tenth centuries in Kashmir, Nepal, Burma and Southern India, but accarding to Taranath, they were mainly inspired by the productions of the three principal schools referred to above"— I. P. p. 39—41.

The medieval Indian painting, however, is an exception and it does give us some historical information about the different styles of Mughal and Rajput paintings. Peɹcy Brown observes: 'Indian painting is classified by Indian connoisseurs, partly geographically, but mainly by the terms of its technique. Each school or local development is identified by its *Kalm*, a word translated literally as 'pen' but meaning 'bursh'. The different styles of paiiting are therefore referred to as of the *Dehli, Deccani* o r *Kangra* kalm, etc., according to the character of the bursh work. Only an expert or hereditary painter can be sure of the distinctions between pictures of different *Kalms*, as some of these are very fine, but it is not difficult to define a broad classification of the more important styles.

'Rajput painting is divided into two main *Kalms*, the *Jaypore* and *Kangra;* Mughal painting has many *kalms*, as this art with variations were practised in many centres. In this way we have the *Delhi, Lucknow, Deccani, Irani, Kashmiri Patna*, as well as a Mughal type of *Jaypore* kalm'—I. P. p. 12.

CHAPTER XI

PAINTING AND PAINTER

Painting is as high a fine art as poetry or music. The art of painting being dependent on the art of dancing, has already been expounded; and these arts, especially poetry and music, have a philosophy of their own and so the painting, their beloved sister or brother, cannot remain uninitiated in that high domain of heaven and the lofty peak of idealism. It is the most difficult art and can be finely executed only by a painter not only expert in hands—the craftsmanship, but also fully drunk in nectar of divine intuition. Painting is as much a *Sadhana* as Music, both requiring an exercise of mind and body (i,e. the hands) alike.

The origine of painting as related in the texts like the V. D. and the A. P. simply symbolise the truth hinted above. The employment of *Rasas* and *Rasa-drstis,* the symbolic representation of the different poses and the execution of the dramatic motions, etc., etc., all these elements in painting also point out the same fundamental truth. Accordingly painting can not only inspire us for nobler ways of living but also can depict the highest of morals and loftiest of ideals. It would have been worth having, if we could give here an account of some of the famous paintings of the world executed by the immortal painters, but digressive nature of the theme prevents us to do so. Every one know the paintings of Ajanta, depicting some of the great episodes of the life and doings as well as the renunciation and enlightenment, death and doom of that great Buddha, which were a source of moving inspiration to the multitude of men and women living in those caves as Bikkhus and Bhikkhunis—monks and nuns. *Mahabhiniskramana* is a grand painting. Exploits of *Mara*, the plays of the celestial nymphs, the display of flowers and creepers and depiction of so many other allied motifs and motions as well as life and scenes are remarkable even today not only for our great admiration for them but also for a great inspiration from them.

Cultivation of Fine Arts has been common in all the great civilisations. It is said that all civilisations meet one another on the common plane of art. Nevertheless their artistic creations do differ in some fundamental respects. The two fundamentally different civilsations of the world are Oriental and Occidental or the Eastern and the Western ones. Indian art, be it painting or music, architecture or sculpture, is a class by itself. India's culture being more spiritualistic than materialistic, naturally all her arts are imbedded in its philosophy. Indian artist is a philosopher first and artist afterwards. Percy Brown has attempted some distinguishing characteristics of both these Eastern and Western ideals of painting and they worth reproducing here.

"As the painting of the West is an art of 'mass', so that the East is an art of 'line'. The western artist conceives his composition in contigious planes of light and shade and colour. He obtains his effect by 'play of surface' by the blending of one form into another; so that decision gives place to suggestion. In Occidential painting there is an absence of definite circumscribing lines, any demarcation being felt rather than seen. On the other hand, much of the beauty of Oriental painting lies in the interpretation of form by means of a clear cut definition, regular and decided ; in other words, the Eastern painter expresses form through a convention—the convention of pure line—and in the manipulation and the quality of this line the Oriental artist is supreme. Western painting, like western music, is communal, it is produced with the intention of giving pleasure to a number of people gathered together. Iodian painting, with the important exception of the Buddhist frescoes is individual—miniature painting that can only be enjoyed by one or two persons at a time. In its music, in its painting, and even in its religious ritual, India is largely individualistic."—Brown.

How to paint ? What are the rules of painting ? What are different elements, constituente and types of painting ? All these we have taken into our account. For completeness' sake let us say a few words on the merits and demerits of painting as we get them from the Visnudharamottaram (cf. Cit, Laks. Pt. V), let us start with the demerits so that their absence may result in merits.

'Indistinct, uneven and inarticulate delineation, representation of the human figure with lips (too) thick, eyes and testicles (too) big, and unrestrained (in its movements and actions)—such are the defects of Citra (pictorial art)'. "Bad seat, thirst, inattentiveness, and bad conduct are the root evils (in the painter) that destroy painting".—V.D.

As regards the merits, the text lays down, "sweetness, variety, spaciousness of (back), ground (*bhulamba*), proportionate to the position (*sthana*) (of the figure), similarity (to what is seen in nature) (and) minute execution are mentioned to be the (good) qualities of Citra. (Oh) best of men, in works of citra, delineation, shading, ornamentation and colouring should be known as decorative (i.e. as the elements of visualisation). The masters praise the *rekhas* (delineation and articulation of forms), the connoisseurs praise the display of light and shade, women like the display of ornaments, the rest of the public like richness of colours. Considering this, great care should be taken in the work of Citra, so that (oh) best of men, it may be appreciated by everyone." "In a work of painting, the ground should be well chosen, well covered, very delightful, pleasant in every direction and its surface (lit. space) should be well coated (lit. anointed). A painting should be then very beautiful when a learned (artist) paints it with golden colour, with articulate and yet very soft lines with distinct and well arranged garments, and lastly not devoid of the beauty of (proportionate) measurement."

Painter — Rajasekhara's account (cf. *Kavyamimamsa*) of the different types of poets are well known. Unfortunately we do not have that kind of account of the painter in ancient Indian literary texts. It might have been missed by me, nevertheless it must be very meagre indeed.

The *Manasollasa* of King Somesvaradeva, who himself was a master painter both in the technique as well in the performance, i.e. execution is a credited to have not lost sight of the painter and the very statement about the qualifications of the painter, worthy of the name, as contained in the following verse :

प्रगल्भैर्भाविकैस्तज्ज्ञैः सूक्ष्मरेखाविशारदैः ।
विधिनिर्माणकुशलैः पत्र लेखन-कोविदैः ॥
वर्णपूरणदक्षैश्च वीरणे च कृतश्रमैः ।
चित्रकैर्लेखयेच्चित्रं नानारससमुद्भवम् ॥

emphasises not only all the basic qualities of the painter but also the basic requisites of the pictorial art as well ; and it says— "Only those painters can execute painting full of rasas and rasadrstis, the sentiments and emotions to satisfy the royal pleasure, "(and the royal pleasure in the present context must be superlatively high as the king has boasted himself to be *Viranci* of *Citarvidya*) who are fully initiated in the visualization of the theme and experts at the line, adept in the execution, skilled at designs of patras, dexterious at colours and masters of delineations of light and shade."

A good many references to the painters of ancient India, the *Citracaryas* are found in the works of poets like Bhavabhuti (vide chapter XII—Section B. ahead,), but that is too meagre to give any historical account of Indian painters. Indian painting is largely an anonymous art. It is a notable fact that the first Indian painter mentioned by name was a woman, *Citralekha* as our Epics and Puranas tell us.

"Of the Indian painter, as an individual, little is known. The artists of other countries of the East appear as actual characters, their names and systems of working and living, their personal aspirations, their eccentricities and very failings, have been handed down to posterity. It is possible to live with them and share their joys and sorrows. As an example, the Japanese painter was above everything else a Bohemian, indifferent to the ordinary conventions of society, his existence depending entirely on the course of his art. But the story of the Indian artist, if such the meagre records can be called, presents nothing tangible. The painter, whether Buddhist, Rajput or Mughal, walks through the pages of history a somewhat elusive being. Only his pictures remain to prove that he was a man of no little character, and absorbed in his work. In these productions a certain personality is discernible, but of an abstract nature, difficult to locus an actual individual in relation to this art.

"There is sufficient evidence, however, to enable us to visualise the early Buddhist painter as an artist-priest, learned in his religion as he was in his art. His system of work was probably that which prevails in Buddhist Tibet at the present time. When it has been decided that a certain building is to be decorated, or a piece of sculpture executed, artists are sent for from the leading religious institution, and these are retained in the monastery as part of the sacredotal establishment until the commission is completed. For the time being they become members of the local brotherhood, and are lodged and fed as part of the priestly staff. The sculptor belonged to the same group as the painter, often one individual being master of both crafts. When the work was finished, these artists either returned to the central monastic institution; or travelled to another religious edifice which required their artistic services. Living in this way on the spot, and forming for the time a part of the community personally concerned in the building being decorated, their interest would be a real one, and their work would accordingly represent a genuine feeling of reverence for the edifice with which they were so intimately associated.

"On the other hand, the Rajput painter was one of the people, a member of the guild of craftsmen wich formed an essential portion of the Indian communal fabric since Buddhist times. With the metal worker, the stone carver, and the weaver, he was one of the village system, in ordinary life the decorator of their homes or the embellisher of the palace of the local prince. When not employed in these capacities he was preparing pictures of religious subjects, so characteristic of the later Rajput schools. A simple and unsophisticated craftsman, he is best described by applying the words of Vasari with regard to Anderea del Castagno's first instructor: 'One of those country painters who work at a small price, who was painting the tabernacle of a peasant, a matter naturally of no great moment.'

"The Mughal painter, living in a different atmosphere was another type. He formed one of the retinue of the court, and in a sense was a courtier. In the direct employ of a king or noble, he carried on his work according to the commands of his patron. He was probably not a paid servant, but on the porduction of a good piece of painting he was given a substantial present"—Brown.

Here end the Canons; We now go to
their representation in the Monuments.
—Vide Chap. XII

CHAPTER XII

AN OUTLINE HISTORY OF INDIAN PAINTING

The present writer, being a student of the canons of ancient Indian Architecture—the *Vastusastra*—in the broad scope of which Sculpture (Iconography) and Painting, besides allied subjects of Town-Planning, House Architecture and Palace Architecture (the secular Architecture) as wall as the Temple Architecture (the religious one) along with arts like construction of mechanical contrivances, the Yantras and the construction of house-hold furniture—*Sayanasana*, etc., etc. are also included deems it therefore, necessary to treat this outline history of Indian painting not only from the archaeological standpoint but also from the point of view of innumerable references abounding in the literature, the *Kavya* literature. Great and eminent poets like *Kalidasa*, *Banabhatta*, *Srikarsa*, to mention only a few of them, were great 'Painters' in their own way, Their poetic painting shows full grasp of not only different conons of pictorial art but also the technique and conventions of painting as were prevalent in their days. I, therefore, propose to take up this subject from two broad angles, namely, the monuments, i. e., the archaeological evidence and the literature, i. e., the literary references.

It may be pointed out at the very outset that but for the view-point of this synthetic corelation between the monuments of our pictorial heritage on the one hand and the manuals of the art and the references in the literature on the other, we do not claim any original contribution in the study of both these spheres, as a good many savants have written enough on them though not a way we are doing. Thus the presentation is mine and the material theirs.

Now the problem is : which to begin first. From the chronological standpoint; both these streams, though may be said as flowing parallel to each other, the contention that literature comes first would not be disputed. Pre-historic, Vedic and primitive Buddhist records are a testimony to an early character of India painting both in the literature and the monuments. The paucity of refined and finished specimens of the artistic heritage stand in the way to pass any judgment of the early archaeolgical evidence. Contrary to this, painting was a highly cultivated art as is evident from an appropriate story, going back to the Epic Age of Indian history (*Uasas* dream and *Citralekha's* skilled attempt at the portraiture of the dream .

Simila ly considerable documentary evidences (cf. Vinaya-Pitaka etc.) indicate that for some centuries before Ch ist, painting in I dia was comparatively advanced form of aesthetic expression. The age of *Vatsyayana* is pre-Christian and the celebrated writer of Kamasutra is very well acquainted with the art-canons of pictures. Kautilya, the greatest diplomat and socio-political thinker of our land was also well acquainted with the art canons, Similarly, the poets like *Bhasa, Kalidasa, Asvaghosta, Bana*, and *Sriharsa* and famous writers like *Varahamihira*, etc., some of whome were pre-Christian and others, though post-Christian belonged to the early and medieval centuries, had also drunk deep in this fascinating art tradition. Side by side with this historical evidence of the earlier character of literary references, an equally early age of the archaeological specimens may also not be doubted, The paucity of archaeologlcal remains going as back as pre-Christian period is unfortunately standing in our way to make any bold assertion in regard to the pre-Christian early Indian paintings, but nevertheless we can have the satisfaction from the corroborations in literature that the cultivation of this art in shape of beautiful pictures was the time honoured tradition of ancient India. It is recognised fact that pictures were a great aid in popular education as well. As permanent or temporary decoration, on the floors, on the walls and ceilings of private houses, palaces and temples and on the streets paintings instructed and enlivened the mind of the public. Even religious teachers used painting as the most popular means of communication, that could be understood by the illiterate and the child.' There is a class of *Brahmanical* teachers known by the name of Nakha, They make a (Portable) framework upon which they cause to be drawn a variety of pictures depicting scenes of good and evil destinies, of fortunes and misfortunes and causing the labels to be inscribed..."—Kramrisch. What are these Yamapatas ? They too had this use of popular education. And if Dance and Drama can claim a hoary antiquity for their origin and development, Painting, their beloved and charming sister, must be also as old as their brothers. Drama is called *Rupaka* which requires something *Rupya* and so as we have already seen (cf. 'Painting and Aesthetics' the IX chapter) that Drama is nothing but a succession of pictures. If there were moving pictures of men and women, divines and mortals, surely there were stationary pictures of some background, it may be the board, the patta, the cloth pata or the wall, the bhitti. Man being a rational animal, in his progress of civilisation, was sure to adopt the artistic means for the development on culture and refinements alround both in the ways of doing and the ways of thinking. This is the essence and also a meaning of civilisation as well as a pragmatic approach to life from the times immemorial. All this gives us full liberty to begin with any of these two treatments being taken either first or afterwards. For the popular appeal, we therefore propose to take up the pictorial heritage of India from the archaeological stand point first.

SECTION A

ARCHAEOLOGICAL EVIDENCE OF EARLY RECORDS OF PAINTING IN INDIA

This evidence from the historical point of view can be divided into two broad groups—pre-Christian and post-Christian.

Pre-Christian:—The former can again be sub-divided into two groups of :

1. Pre-historic aud 2. Historic.

A. PRE-CHRISTIAN

1. **Pre-historic** :—Among the pre-historic records, the followings may be mentioned that have come to our notice in the archaeological survey.

(*a*) *A group of caves in the Kaimur range* of Central India in the caves of which there are primitive records of hunting scenes crudely drawn on their walls.

(*b*) *Excavation in the Vindhya Hills* :—These pro vide with the examples of the letter Stone Age, Percy Brown remarks (cf. Indian Painting p. 15) "Near the latter (i. e. Vindhya Hills—writer) were also gathered rubbed specimens of cruddle' (haematite), together with palettes for grinding down this pigment, in fact several indications of the existence in this locality of a neolithic art-studio".

(*c*) *Another range* of hills, east of Mand river near the village of Singhanpur; in Raigarh State, Central Provinces—illustrate a very good record of an authentic example of early Indian painting. Here is a series of caves depict a number of rude drawings, in a red pigment which may be of very remote antiguity. "These drawings depict human beings and animals and are accompanied by what appear to be hieroglyphics.—Brown.

Animals characteristically drawn are a *stag, an elephant* and a hare of course with a considerable spirit. A very graphically depicted hunting scene is also here, 'where a number of people are endeavouring to secure a huge bison'. 'A similar incident on the same wall evidently depicts a buffalo badly wounded with spars, and staggering in its death agony, surrounded by the exultant hunters., All these give us a sufficient clue to conclude that the primitive artist' had a natural gift for artistic expression, as proved by the facile manner in which he interpreted his ideas by means of these effective haematite brush forms.'

(*d*) In *caves of Mirzapur*, U.P,, are discovered a group of early paintings bearing traces of haematite drawings of a highly interesting nature. Here too hunting scenes are usual features. Chase of wild animals such as *rhinoceros* and the sambar stagis realistically rendered.

2, *Historic*—Among the historic records of painting before pre-Christian period of Indian history in the field of archaeological survey are : The *Fogin ara cave-walls* of the Ramgarh Hill in Sirguja in C. P. These frescoes are presumed to have been executed about the first century before Christian era. At first sight they present a somewhat incoherent collection of brush-forms in red and black paint daubed on the roughly prepared surface of the rock by a very uncultured hand. This unattractive effect proves on closer inspection to have been brought about by a subsequent clumsy restoration of the original work, a crude but well-intentioned effort, which has almost succeeded in obliterating the old design. The scheme includes a series of concentric panels depicting a variety of subject—architceture animals and figures—which although much defaced, as similar in style to the plastic art of the same period. Borders with repeating patterns of fishes, makara and other aquatic monsters enclose these panels, but the story which these paintings appear to illustrate has not as yet been identified."

"The other rock-cut halls and chambers were originally also aborned with frecoes is more than likely, but the devastating influence of the Indian climate has been responsible for the destruction of these mural painting.'—Indian Painting, p. 17.

B: *Post-Christian*.—As regards the post-Christian historical records of Indian painting, the simply abound in our classical heritage and may be classified as:

1. *Buddhist*)
2. *Hindu* and) These are, broadly speaking, the religious
3. *Mohamaden*) divisions.

The dominent characteristics of all these schools of paintings have been very brilliantly, though succinctly, expounded by an illuminating writer, Percy Brown—vide his 'Indian Painting' pp. 8-9—and these are worth reproducing here :

"The Hindu painting has come to be referred to as Rajput, on account of its association with Rajputana and the Hill Rajputs of Punjab, while the Mohammaden art is referred to as Mughal, as it owed its existence to the encouragement it received from that dynasty, Buddhist and Rajput painting was symbolic in signifying the spiritual life of India ; the dominant note of both was religion, and the chief feature was mysticism. As a contrast to this, Mughal painting was frankly secular, and in character realistic and eclectic.

The aim of the Buddhist artist was to visualise the ideals of his creed, to illustrate by pictorial parables all the beautiful sentiments of the Buddhist religion. These were designed to appeal to the higher feelings of the spectator, so that, sustained by their supreme charm, and littleness of his own personality vanishes, and he becomes exalted and absorbed. The Buddhist frescoes no doubt attained this object, and by their sheer artistery elevated the individual into the actual realms of the higher beings, thus bringing him to the feet of the Master himself.

Rajput paintings, while aspiring towards the same high ideals, covered a larger field. Apart from its delineation of the great religious dramas of Hinduism, in its domestic character it reflected the beliefs and customs of the common people, thus producing an artistic folklore of unusual interest. Its chief aim. however, was to present the innumerably graphic aspects of their religion to the people in a portable and popular manner, litterally, for household use. This resulted in a school of miniature painting, which is an outstanding feature of the pictorial art of India.

The paintings of the Mughal school exhibits the same technical traits as the Rajput art, but is distinguished by a widely different intention. It strives after no spiritual conceptions, but embodies a genuine statement of fact. Some of the illustrative work deals with the mythical, but the Mughal miniatures are, in the main, material. Religion played no part in the artistic productions of this school. excelled in portraiture, and in this field it subconsciously went beyond the representation of superficial facts, often recording the innermost character of the sister in a very natural manner.

Here in this chapter, however, the universe of discourse being limited, we shall confine ourselves only to the two schools, what are termed by writers as the Buddhist and the Hindu schools. The Rajput paintings, though cannot be regarded as specimens of early Indian painting, they do mirror some of the art-canons of Painting as elaborated in the early, medieval and later medieval treatises of Silpa, e.g. the Visnudharmottara, of early Christian centuries, Abhilasitartha-Cintamani of 11th century A.D. and the Silparatna of 16th century A.D. The subject is vast and present survey, therefore, will take notice of only prominent illustrations in regard to both the early and medieval phases of these two schools. For the sake of completeness, however, a very brief notice of Mughal Painting and the Modern Indian Paintings may also be taken. The post-Christian early phases of Indian painting from archaeogical point of view, are entirely Buddhist.

The Buddhist Period—The purview of this period extends from A D. 50 to 700 and it was the harbinger of the classical period in the history of Indian Painting. The influence of the New Gospel not only pervaded the entire indigenous country but the whole of the East. "Ceylon, Java, Siam, Burma, Nepal, Bhotan, Tibet, Japan and China all testify, by the remains of their magnificent examples of sculpture, painting and architecture to the artistic impulse of the Buddhist creed."—Brown. "Wherever Buddhism prevailed, skilful religious artists were found"—Taranath. The origin and growth of this school was spontaneous and natural. "Buddhism is essentially graphic—the early history of the cult lends itself to illustration by the brush more than by the pen—and the original traditions were largely pictorial". Pictorially illuminated scrolls and the temple banners (tangka) of Nepal and Tibet were some of the popular media to spread the gospel of Gautam into distant countries. The spread of Buddhism in China in A.D. 67 and Japan in the 7th century etc., etc., was remarkable not only for the growth of Indian pictorial art there but also attracting people for travellings and pilgrimages in India from these countries, especially from China. Thus this phase is not purely Indian, it is Eastern as a whole. The present dissertation will, however, delimit its purview to the Indian examples of this School which are illustrated on the following three sites :—

1. Ajanta
2. Sigiriye in Ceylon, and
3. Bagh.

Ajanta Paintings—These paintings are a marvel on earth (one of the eight wonders of the world), the pride of India and the art of supreme perfection alluded to be executed not by ordinary mortals but by human beings. Ajanta's situation is secluded, beautiful and romantic, calm and quiet with a beautiful environment full of picturesque sites, the most suitable atmosphere for the most exuberant play of creative genius of an artist. And when the artist, in this particular context, happens to be a priest also, the creations are simply superlatively sublime, inspired, devoted and superbly executed. The story of Ajanta paintings is the story of man's endeavour to depict the divine in terms of mundane matters and materials. It is here that we find the service of the Art most purposefully employed. In India the artistic expressions of the race found the glorious manifestation when it was exclusively dedicated at the feet of gods and goddness. The majestic and marvellous temples, beautiful sculpture and the exquisite images are all rooted in the spiritual craving of the people of India.

Situation—The rock-out temples of Ajanta are situated about four miles south-west of thə small village of Faradpur, which is 35 miles by road from the nearest railway station of Jalgaon on Central Rlys. formerly called G.I.P. in the former dominion of the Nizam of Hyderabad, which is now the Andhra. 'Here in a lonely ravine. excavated in the face of an almost perpendicular scrap of rock, is a series of caves, twenty nine in number and only approached at the present time by a rough jungle path.' 'These excavations sweep round in a curve of fully a semi-circle and are some 100 feet above the small stream which runs at the bottom of the glen.' Apart from the gigantic halls, pillars, statues, sculptured facades, the chief interest lies in the painted frescoes with which the walls are adorned.

Groups and Periods—Though all the caves bear signs of having been originally decorated with paintings, the ravages of time and other vicissitudes have been responsible to obliterate a very large portion of them and now (1910) frescoes are found in only six out of the sixteen caves thus embellished. These are cave Nos. 1, 2, 9, 10, 16 and 17.

It may be pointed out, however, that these paintings cannot be regarded as the result of a single undertaking. They, therefore, may be said to resolve themselves into a number of distinct groups, representing various styles or periods, and accordingly Percy Brown (Indian Painting, page 30) classifies frescoes of Ajanta as a whole into the following periods of time :

(a) Cave 9 and 10	Circa A.D. 100
(b) Pillars in Cave 10	,, A.D. 350 (perhaps later
(c) Caves 16 and 17	,, A.D. 500
(d) Caves 1 and 2	,, A.D. 626-628.

N B—These intervals of time in these periods should not be taken as intervals in painting, is it rather the devastation of the painting itself belonging to these intervals. Hence dearth of painting, as alluded by Taranath, is not convincing to me.

Themes—The subjects throughout are exclusively Buddhist (except one or two scenes depicting contemporary historical episodes) and are all associated with the *Jatakas*, a collection of stories recording the previous incarnation of the Boddha. "These comprise the most ancient and most complete collection of folklore now existent and are the main themes illustrated by the Buddhist artists all over the East, whether in colour or in stone".—Brown. The following table of these paintings of Ajanta as ranging in the different periods of time will furnish the themes of the art :

Cave I

1. Story of Pigeon : *Sibijataka.*
2. A palace scene : a lady reclining on a couch.
3. A *Bhikshu* at a palace door.
4. A palace scene : continuation of the previous story.
5. A palace scene : not identified.
6. Story of serpent : *Sankhapala* jataka.
7. A palace scene : Dancing girls : *Mahajanakajataka* (?)
8. Raja going out to attend the sermon of hermit : *Mahajankajataka* (?)
9. A place scene : Raja going out on horse back : *Mahajanakajataka* (?)
10. Shipwreck : *Mahajanakajataka* (?)
11. Lustration and Renunciation : *Mahajanakajataka* (?)
12. Four heads on a salver : Story of Amara Devi (?)
13. Bodhi Sattva : Padma-pani.
14. Temptation of Buddha.
15. A Bodhi Sattva,
16. The Buddha in various attitudes : Miracle of Sravasti (?)

17. Offering of lotus flowers to the Sattva (*Vajra-pani*).
18. Story of a serpent king : *Campeya jataka.*
19. Frescoe in the right aisle : not identified.
20. A palace scene : not identified.
21. A court scene : Persian embassy (?)
22. A Bacchanalian scene (Khusrau and Sirin ?) and decorative motifs,
23. A Bull fight.

Cave II

1. Arhats, Kinnaras, and other Mythical Beings adoring the Bodhisattva.
2. Votaries bringing offerings and Adoring the Buddha.
3. Indra and the four Yaksas.
4. Flying figures, floral designs and other artistic motifs.
5. The exile of a lady.
6. The story of the golden goose : *Mahahamsa jataka.*
7. The Yaksas and Yaksinis.
8. The birth of Buddha.
9. Votaries bringings, offerings.
10. ,, ,, ,,
11. Dragons, geese and other decorative motifs.
12. The Buddha in various attitudes.
13. The Bodhi Sattva Maitreya.
14. The Buddha in various attitudes.
15. Cherubs, floral designs and other decorative motifs.
16. The Bodhisattva (*Avalokitesvara*)
17. Votaries bringing offerings.
18. Votaries bringing offerings to the Bodhi Sattva (*Padma-pani* (?)
19. *Hariti* and *Pancika* (?) Sculpture.
20. *Vidhura Pandita*: *Jataka*,
21. Story of a sea voyage, *Purna-Avadana*,
22. Pnrna bringing offerings to the Buddha: *Purna Avadana.*
23. A palace scene.
24. A palace scene: A lady kneeling at the feet of a Raja in an angry mood,

25. A Bodhi Sattva in a teaching attitude.
26. Decorative Designs.
27. Nagas, Ganas and other Mythical beings.

Cave VI

1. The Buddha in the teaching attitude—First sermon (?)
2. Dvarapalas and a female votary.
3. Temptation of Buddha.
4. A Bhiksu.
5. Dvarapalas and pairs of male and female figures.
6. Miracle of sravasti.

Cave VII

1. The Buddha in teaching attitude —First sermon (?)
2. The birth of Buddha.

Cave IX

1. A Naga king with his attendants ; Jataka not identified.
2. A group of votaries approaching a stupa : not identified.
3. A monastery.
4. Two scenes from the life of the Buddha.
5. The animal Frieza: Mythical herdsman: not identified,
6. The Buddha in various attitudes.

Cave X

1. Arrival of a Raja with his retinue to worship Bodhi Tree: not identified.
2. The royal party worshipping a stupa: not identified.
3. The royal party passing through a gateway: not identified.
4. The Shyama: (Sama) jataka.
5. The Sad-Danta (Chhadanta) jataka or the story of six tusked elephant.
6. Figures of the Buddha.

Cave XI

1. Bodhi Sattva: Padma-pani.
2. Figures of the Buddha and Bodhi sattva (Avalokitesvara).

Cave XVI

1. Scenes from the life of Buddha: The Tusita heaven (?)

2. The Suta-soma jataka or the story of lioness who fell in love with Sudasa the king of Benaras.
3. The Demons in front of a monastery: not identified.
4. The Maha-ummagga jataka: The murder of a child and other episodes.
5. The dying princess: The deserted wife of Nanda (?)
6. The conversion of Nanda.
7. Manusi Buddhas.
8. Flying figures (Apsarasas?) and the Buddha in the teaching attitude.
9. The Buddha in the teaching attitude.
10. The elephant procession.
11. The Buddha preaching to the congregation.
12. Scenes from the life of Buddha: offerings to Buddha, visit of king of Magadha and Buddha in the streets of Raja Grha.
13. Scene from the life of Buddha: The first meditation and the four signs.
14. Palace scene.
15. Conception.
16. Scene from the early life of Buddha.

Cave XVII

1. Raja distributing alms : not identified.
2. Palace scene; not identified.
3. Indra and Apsarasas.
4. The Manusi Buddha and pairs of Yaksa and Yaksini.
5. Apsarasas and Gandharvas adoring Buddha.
6. Story of furious elephant Nilagiri.
7. The Bodhisattva Avalokitesvara and the Buddhist litany.
8. A yaksa with a female attendant.
9. The royal hunt scene: not identified.
10. The wheel of Samsara (?)
11. The mother and child before Buddha and other Buddhist deities.
12. Buddha preaching to the congregation : First sermon or the Great Miracle (?)

13. Floral designs and other decorative motifs.
14. The Mahakapi jataka.
15. The Hasti jataka or the story of benevolent elephant.
16. The bestowal of the royal sword.
17. A court scene: not indentified.
18. The Hamsa jataka or the story of Golden Goose.
19. Sardulas, Apsarasas, and the Buddha in teaching attitude.
20. The Visvantara or the story of prince devoted to alms-giving.
21. Figures of Yaksa and Yaksini and Apsarasas.
22. The Mahakapi jataka II or the story of the benevolent monkey.
23. The Suta-Soma jataka or the story of the pious king of Indraprastha prevailing on Sudasa to give up cannibalism.
24. Buddha preaching in the Tusita heaven, with two other scenes.
25. The mother and child before Buddha.
26. The Great miracle of Sravasti.
27. The Sarabha jataka or the story of merciful stag.
28. The Matrposaka jataka (?) or the story of elephant with blind parents.
29. The Matsya jataka or the story of fish who saved its kinsfolk from certain death.
30. The Shyama (Sama) jataka or the story of young hermit who had blind parents.
31. The Mahisa jataka or the story of benevolent buffalo and mischievous monkey.
32. A Yaksa or Royal Guard.
33. The Sinhala Avadana.
34. A Toilet Scene.
35. The Sibi jataka or the story of the Raja who gave his eyes in alms.
36. The *Mrga jataka* or the story of golden deer.
37. The story of benevolent bear: not identified.
38. The Nyagrodha-*mrga jataka* or the story of a sacred deer who offered himself as a substitute to save the life of a doe.

39. Two dwarfs with musical instruments.
40. Floral designs and other decorative motifs.

Cave XXI

1. Lotus creeper and other decorative designs.

Cave XXII

1. Buddha preaching to a congregation.

Patronage.—A word on the political patronage and hierichical superintendence of the execution of these paintings may also be said here.

Taranatha, a Tibetan historian in the seventeenth century, ascribes a great antiquity to these artistic creations. 'He especially alludes to the superlative excellence of the earliest wall paintings, which he attributes to the gods. This work was subsequently carried on by the *Yaksas* (*Punya-yanas*) lilerally 'the good people' divinely inspired artists employed by Asoka (250 B. C.) and then by the semi-human *Nagas*, under the control of *Nagarjuna* (circa A. D. 200). After *Nagarjuna's* reign, no regular succession of artists could be traced and hence interval of a long course of years. Later, in time of King *Buddhapaksa* (presumably of 5th or 6th century A. D.), the sculpture and painting of the artist *Bimbasara*, the founder of the school of *Madhyadesa*, 'were specially wounderful and equal in merit to those of gods'.

The first group of paintings, (*i. e.* cave temples no. 9 and 10) appears to have been executed while the surrounding country was under the rule of a dynasty of Dravadian kings—the Andhras (27 B.C.—A.D. 236) who although professing Brahmanism, put no obstacle in the way of Buddhism. As all these sites were monasteries, it seems probable that there was some co-operation between the ruling dyansties and the monastic orders. A co-operation between the priesthood and the reigning dynasty with regard to the dedication of these monuments, though not ruled out, nevertheless as Percy Brown puts it, "this community of artist-priests produced their paintings oblivious of the tide of political conditions which ebbed and flowed in the country around them. An exclusive and self-contained body of priests, they might have lived and moved in an atmosphere of their own, just as at the present time on the isolated heights of the Himalayas, ancient Buddhist monasteries exist where the priests regard the outer world in the light of another planet, as remote and unknown as the stars".

The second group of painting (*i.e.* No. 16-17) coincides with the rise of the Gupta Dynasty (A.D. 320) and the paintings probably mark the stimulus given in all forms af art by the establishment of Samudra Gupta's vigorous administration. Very little is known of the *Vakataka* dynasty under whose sway the country around was; it is however surmised there was some alliance between the Gupta and the *Vakatakas.*

One of the scenes of the third group of paintings is believed to illustrate the Indian King *Pulakesin* II, receiving an embassy from the Persian monarch, Khusru Parviz, which event is presumed to have taken place between A.D. 626 and 628.

Materials and Technique

(i) The preparation of the background.—'Over the surface of the rough excavated wall of rock a mixture of clay, cowdung, and pulverised trap rock was applied, to the thickness of one-eighth to three-quarters of an inch. Sometimes this first dressing also contained fine-chopped straw or rice husks. This ground was then coated with an exceedingly thin layer of white plaster, about the thickness of, and in some senses resembling, an eggshell. On this polished shell-like surface the frescoes were painted in water-colour.'—Brown.

(ii) The character of the paintings — wheather true frescoes (fresco-buono) or a combination of this method and tempera painting (fresco a secco).—'Efforts hava also been made to prove that the process was, almost entirely that of tempra. *Fresco buono*, as an art, was practised in Europe before the Christian era, Vitruvius and Pliny, both making fairly detailed references to it. It consists of preparing a plaster ground, and while this is still damp, applying the colour in broad effects. The process is necessarily a rapid one, as the painting must be completed before the plaster has time to dry. Only a certain portion of the work in hand can be undertaken at a time, and only that amount of plaster-surface as can be covered by the artist in the time at his disposal, need be prepared. That which is unpainted at the end of the day is cut away up to the painted part, and relaid the following day or the next occasion on which the artist is ready to continue his painting. It is often possible in the historic frescoes of Europe to distinguish where the joining-up process took place, although it is true that the older plasterers were sufficiently expert to make the joints in the surface so well as to be invisible after hundred of years. It may be remarked that no system of joining or 'piece-surface' is observable in the old Buddhist paintings of India. Further; to hold the moisture properly for the purpose of applying the pigments, the layer of plaster should be at least a quarter of an inch thick. This *intonaco*, or final coat, in the Sigirya paintings is a quarter to half an inch thick; at Ajanta it is as thick as an eggshell. One of the earliest paintings, in cave 9, was executed on a plaster ground one thirty-second of an inch thick, applied directly on the rock and polished like porcelain. In hot climates, this *intonaco* should ordinarily be thicker in order to allow for evaporation due to abnormal drying character of the atmosphere. In the case of the quasi-frescoes of the Etrurians, which date before the Christian era, the dampness of the rock was enough to keep the stucco skin moist, and so allow the necessary infittration of colour from the surface. The coating of plaster on which the Egyptian and Mesopotamian paintings were executed was too thin to have itself to true fresco treatment. The method employed by the artists of these two countries was that of tempera, the same process which, it is suggested, was utilised by the Buddhist painters of India. Tempera, or *fresco secco*, is a method of lime painting on a plaster surface that has been allowed to dry. This dry surface of plaster is thoroughly drenched the night before with water, to which a little lime or baryta water has been added, and the wetting is renewed the next morning. On the dampened surface thus obtained the artist makes his painting with the same pigments as used in *fresco-buono*, but mixed with lime or baryta-water, or with a little slacked lime. Compared with true fresco, tempera is heavy and opaque in its results, while, although of great durability, as is exemplified by the ancient Egyption wall paintings, it has not the chemical permanence of the *fresco buono*. The pigment of the *buono* sinks into, and becomes incorporated with, the plaster, and thus forms actually part of the ground composition, while the *secco* can never be anything but a layer of pigment lying on the top of the prepared surface of the wall. There is certainly considerable evidence to show that the early Buddhist mural paintings were not, as a whole, true freso, as this process is ordinarily understood, but it is quite possible that it was a modification of this method, devised and put into practice by artists of the period. On the other hand, the opacity of the colours in some respects as well as their impermanence in others, besides the composition of the prepared ground, tends to support the theory that the so-called frescoes are, after all, mural paintings executed in tempera."—Brown

(iii) **Process—the colours and the Brushes.**—"The ground of these ancient paintings having been prepared, the artist then proceeded to sketch out his composition in a bold red line-drawing on the white plaster. Although this first sketch was evidently drawn in by an experienced hand, it was subsequently corrected in many places with a strong black or brown line when the final drawing was added. The system is so similar in this particular respect to the process employed by the early Egyptians that it may be considered identical; in this case also the first red outlines were drawn or traced by the painter, and afterwards checked by the master-artist with a vigorous black line. After the Buddhist painter had drawn out his scheme in red, he proceeded to apply over this a thinnish semi-transparent terraverte monochrome, through which his original outline could be seen. This system of underglazing is very similar to that practised by the Italians in their early fresco work. Over this preliminary glaze, the Indian artist worked in his local colours—reds, yellows browns and blacks—'suggestively laid in with solid brush strokes—the flesh not unlike some examples of modern French paintings'. Afterwards came a 'strengthening of the outlines with blacks and browns, giving great decision, but also a certain flatness; last, a little shading if necessary. There is not very much definite light and shade modelling, but there is great definition, given by the use of contrasting local colour and of emphatic blacks and white's (Herringham).

We have no knowledge of the kind of brush that the Buddhist painter used, but the composition of some of his pigments has been ascertained. The true fresco painter is limited in his palette, as the pigments have to be capable of resisting the decomposing action of lime, and must consequently be extracted from natural earths. But it is possible that the Indian artist, like the Egyptian, was allowed a wider range of colours on account of his particular process appertaining more to the temperate method that of fresco. He was, therefore, able to use purples, pinks, greens, which would have been destroyed by fresh lime. The various shades of red at Ajanta and Bagh are ferruginous in origin, while the green pigment seems to be entirely composed of a finely powdered silicate containing iron. The white is largely sulphate of lime, no zinc, baryta, or lead being detectable. The blue has all the appearance of ultramarine and the yellow is believed to be orpiment, a natural arsenic sulphide."—Brown

Adherence to the art-canons and a general estimation—The chief characteristic of the art of Ajanta, lies in its adaptation of line, the *Rekha* which the masters, the *Acharyas*, praise—*Visnudharmottaram.* Percy Brown observes: "The art of many countries owes much of its effect to the masterly employment of simple outline. What could be finer than the linear draftsmanship on Greek vases, or the expressive drawing of Holbien; but no art relies more on this quality than the Buddhist frescoes. The painter knew how to qualify and graduate his outline so as to give it every degree of expression. Not only do these frescoes represent his visualisation of a rounded object translated into line, but his actual treatment of this line is so subtle and experienced that by its varying quality and sympathetic utterance it embodies modelling, values, relief, foreshortening and all the essential elements of art. It is doubtful whether any artist has equalled the Buddhist painter in his capacity for analysing the complexities of the human form and then rendering in his picture what is essential by means of a simple line. Strong, confident and emphatic in its meaning, this method of artistic interpretation was utilised with consummate skill, by the painters of this classic age. An excellent example (*Mahahamsa-jataka*) illustrating this characteristic may be studied in Cave 1, considered to be one of the latest of the excavations. On the left of the shrine is a figure, presumably Boddhisattva Avalokitesvara or possibly illustrating 'The Great Renunciation', where the Prince Siddhartha departs from his palace previous to seeking Buddhahood. This figure is large—over life size—stooping slightly and holding in the right hand a blue lotus flower. It is in its expression of sorrow, in its feeling of profound pity that the great work of art excels ; and in studying it the observer realises that he is face to face with a noble being bending under the weight of a tragic decision ; the bitterness of renouncing for ever a life of bliss is blended with a yearning sense of hope in the happiness of future.'"

This is one of the most representation of all the frescoes of the Buddhist period, Here the line (Rekha) and modelling of form, as well as the principles of *Ksaya* and *Vrddhi*, are all profoundly followed and deeply worked out.

Not only the form has been well executed: the scheme of colour employed in Ajanta painting is also remarkable, not only from its technique but also from its superb perfection as Brown remarks: "Time and other causes have destroyed much of the delicacy of tone and tint once displayed in these paintings, but enough remains to enable a reconstruction to be made of the colour motif,, as they may have appeared fifteen hundred years ago. Then the depth and volume of the colour would have been a joy indeed, as the brilliant blues (cf. the V.D.—'*Rajavanta*' blue par excellence—writer) and greens against the dark rich purples appeared in their full strength, and the flesh tints and brightly-hued costumes glowed in the picture. Low-toned and blackened surfaces alone are all that remain of this once gorgeous effect, and from these indistinct monochromes it is necessary to recreate the original colour scheme.'

The *Vartana*, the delineation of light and shade of the canonical treatises like the V.D. was the rule of these paintings at Ajanta. Representation of group of figures as a light mass against a darker background was the usual practice.

The illustrate the colour scheme of Ajanta, a typical example may be illustrated from one of the frescoes in Cave No. 17, the subject of which is the *Maha Hamsa Jataka*. Brown remarks "the colour scheme of this fresco is a very charming one, and typical of the

Buddhist school at its best". In this picture the lightly toned figures are grouped against a dark-green atmospheric background, shading almost to black down below. Over this, small objects in broken colour are painted so that the effect, though strong, is not exaggerated. The lower part of the picture is mainly a scheme of harmonious green, relieved by passages of white and soft red. In its details this fresco is executed in the firm but delicate method of the style, the draperies, jewellery, flowers, and other accessories being most daintly rendered. Apart, however, from its colouring, this picture is a typical example of the Buddhist school in its most dramatic mood'.

Regarding the other canons, enough is the corroboration in the representation of these paintings at Ajanta, This is the treatment of gesture, one of the great achievements of Buddhist artists especially in the expression of action of the hand—what we term as *mudras* in *Natya* and *Citra.* With this symbolism of hands, the figures are not only full of animation but are made to express a 'finer language' of their own. A scene in Cave I, representing an incident of court-life is remarkable on account of the suggestive actions of the hands. The gifts of bestowing actual speech was denied to the painter, but all that goes to form a spoken language is seen in the gestures he gave to his figures. The subtle turn of the wrist, the flexing of a finger, the two hands firmly brought together, the opening of the palm, and innumerable other graceful combinations, all have their meaning, deprecating, affirming or supplicating according to the needs of the story illustrated. Where no actual expression was required the same pleasing treatment is discernible, such as the hand waving a fly whisk; holding a flower, or carrying a vessel, each depicting a refinement of drawing which has rarely been excelled. The hands of the musicians presented an exceptional opportunity for the artist in this connection a maiden beating time with the *karatal,* or *cymbal,* suggesting a regulative chiming by a play of the fingers that can be clearly felt.'

Now as regards the other remaining sites only a few words may be added here for want of space and the nature of the treatment of this chapter.

Sigiriya in Ceylon—The frescoes at Sigiriya are regarded earlier than those at Bagh. The date of these can be determined as subjects denote that they were executed during the reign of *Kasyapa* which lasted from A.D. 479 to 97. 'They are, therefore, contemporary with Caves 16 and 17 at Ajanta, some of the scenes of which bear a resemblance to the Ceylon example. They are contained in two irregular rock-cut chambers, and comprise a series of representations of some twenty females, three-quarter-length figures, arranged singly and in couples, in the latter case apparently a royal mistress and her maid. They are not presumed to have any religious significance, and the Buddhist opinion is that they are portraits of King *Kasyapa's* queens. The pose of these figures is singularly graceful, while the actual brushwork indicates a considerable knowledge of modelling and technique. On the whole, while these examples do not exhibit quite the skill of the best work at Ajanta, they are nevertheless very charming works of art.'—Brown

'In draftsmanship generally the Sigiriya fresco is freer and loser than the Ajanta work, but denotes the same masterly knowledge. The line is an equally impressive and confident sweep of brush, but has been applied with an *abandon* that is startling in its impulsiveness. The entire scheme proclaims the work of an artist of strong individuality, especially in the boldness of the handling. In the modelling of the figures, this is particularly noticeable, the brushwork being as spontaneous as the chisel marks on sculpture'.—ibid.

Bagh— 'With regard to the paintings at Bagh, no inscriptions or similar data are available to indicate their age, nor is there any information as to the history of this territory during the period these are supposed to have been executed. In a straight line these caves are but a hundred and fifty miles from Ajanta, but as the great Narbada river runs between, it is more than probable they came under the sway of a different ruler, who, however, is unknown, But the frescoes in these excavations bear no little resemblance to the work in the later caves at Ajanta so that they may be referred to the sixth or seventh century. It is possible, however, that the painting is not all of one period, but so much of it is destroyed that this is difficult to determine. Originally this group of caves contained a very extensive and important collection of paintings, one of the largest of the excavations, a hall of over 90 feet square, having the roof walls and columns covered with frescoes; but now only crumbling fragments remain. The subjects are not entirely of a religious order, the majority of them being of secular nature but nevertheless they are associated with some aspect of the Buddhist ritual. For instance ; one scene clearly identifiable, illustrates a performance of the *hallisaka*, a musical drama which is being enacted with considerable freedom. The licence generally displayed in the paintings of this group suggests a popular phase of Buddhism, which that religion apparently tolerated in India during the period of its decline'.

Hindu period.—The survey of this period from the point of view of the present dissertation will mainly confine itself to literary sources—the subject matter of the II section. Here only a very brief notice may be taken of the pictorial heritage as handed down in the medieval period A. D. 700 to 1600. These consist of the several paintings on palm leaves of probably the twelveth century from Bengal; some Jain book illustrations from the fifteenth century; remains of Brahmanical frescoes at Ellora which may also be of the 12th century or earlier and few other miscellaneous fragments of the earlier medieval and medieval period on the one hand and the Rajputa paintings of the later medieval period on the other.

'The earliest example of the Jain style is to be found in the palm leaf M.S. of the *Nisitha Curni* in the Jain *Bhandar* at *Patan*, written in the A. D. 1100 in the reign of *Siddharaja* Jaysimha. The first period of palm-leaf MSS. lasted from A. D. 1100 to 1400, and from this period have come to us the illustrated MSS. of the *Angasutra, Trisasti-salakapurusa-carita, Sri-Neminatha-carita, Sravaka-pratikramana-curni*, etc. In the second period lasting from 1400 to 1500 the illustrated MSS. of *Kalpasutra* and *Kalakacharya-katha* and Siddha-Haima were painted.

With the introduction of paper for writing and painting the new era of illustrated Jain MSS. came into being. Innumerable copies of the *Kalpasutra* and *Kalakacarya-katha* were produced in the 15th and 16th centuries besides these Jain MSS. illustrated, MSS. on Hindu erotics as *vasanta-vilasa* and *Rati-rahasya*, also a few copies of *Bala-gopalastuti* and *Durga-saptasati* were produced.

In these manuscripts drawings are in oblong panels. The outline is picked in red, and the colours employed are gold, yellow, black, white, red, blue, green and pink. In draftsmanship no attempt is made at round the line, angularity prevails everywhere, and the connection of representing an eye protruding in empty space is followed.

Paucity of historical remains may be explained in over-exuberance of this art in Ajanta and sister arts like sculpture and architecture had to be attended now. 'The sculptural triumphs of this age, when reformed religion of Hinduism was the motive power, are to be seen in the great monuments of Elephanta, Ellora and Borobunder in Java. But the painting contemporary with these splendid examples records are extremely rare'.—Brown.

The art, however, did not die out. It simply moved to the border countries the two adjacent countries of Eastern Turkistan and Tibet. Khotan in Eastern Turkistan and Tibet bear a testimony of the cultivation of this art which is decidedly on the pattern of Ajanta. The explorations of Stein and Le Cog have simply marvelled the world with their findings, having direct bearing on the progress of Asian art during this period. The frescoes and the painted banners (the prototype of the temple banners of Tibet) of Khotan as well as the pictorial evidence in Tibet where the walls of the monasteries and temples are largely decorated with frescoes illustrating various aspects of Buddhist religion and their temple banners what are termed as *tangakas* which 'are also fresco paintings in a sense, being tempera paintings on canvas, the ground being prepared on the same principle as that employed in mural art'.—Brown

'In Khotan, therefore, at an early date, and in Tibet at a later period, it may be possible to discern in the wall frescos and pictorial scrolls the course that Indian painting pursued during this medieval period. The process of time, in the case of Tibet, has transformed and conventionalised the art, but nevertheless there are evidences that it owed much of its character to the influence of the original Indian Buddhist school of painting-'—ibid

Rajaputa paintings.—Rajaputa school and Mughal school of

Indian painting run parallel to each other. They rose in the same period 1550. while the former continued till 1900, the latter died out a century before with the downfall of the Mughal power and prestige.

Rajputa Painting, is essentially Hindu in expression, and in many aspects demonstrates that it is the indigenous art of India, a direct descendant of the classic frescoes of Ajanta with a different urge and a new order of things consequent upan the disapperence of Buddhism and revival of Hinduism. This was the change in faith and practiceand naturally therefore increased Interest in mythological literature, the dramatic nature of temple processions, feasts and festivals—all served to stimulate the aesthetic sense of people as is evident from the emergence of new trends and developments in the realm of sculpture and architecture. Percy Brown puts it very lucidly: "But the trend of this artistic feeling found its chief expression in the field of industrial arts, sculpture and architecture rather than in that of painting. The manufacture and embellishment of the many varieties of ceremonial implements and utensils, the innumerable attributes and accessories of the gods, the temple fittings and furniture, all provided steady and constant employment to the hosts of artisans who flourished during this period. Architecture also received a substantial impetus as in course of time the two great sets of *Vishnu* and *Shiva* gradually evolved, and temples to these religious systems were being raised in all parts of the country. These buildings were lavishly adorned with the most elaborate sculptures, representing human and superhuman forms. The new theology brought with it the worship of personal god, and a development of anthropomorphism which is reflected in every aspect of the life of the people Painted pictures, which largely sufficed for the simpler ritual of the Buddhists, did not satisfy the craving of the Hindus for an actual 'graven image'—a realistic embodiment of their chosen deity, As a consequence, the plastic arts predominated, while painting proportionately declined. Nevertheless that natural conservatism, which is one of the characteristics of the Indian people: was a means of protecting the pictorial art in certain localities, and there are proofs that the traditions of painting were maintained, although some what indistinctly during these long years of religious reconstruction. Transforming influences were at work, but the original handicraft still lived, and was carried on in spite of the spiritual and political changes to which the whole country was subjected. And this is the art which eventually emerges out of the darkness of the Middle Age."

Thus in the extensive tract of country corresponding to Rajaputana, painting was handicraft and Jayapura, one of the leading States of Rajaputa confideracy became a centre of Rajaputa Art. What has been designated the Rajasthani style of Rajaputa painting known to Indian painters as the *Jaypore Kalm*, and this work has a special character of its own'. From Jayapur and other cities of Rajaputana, the painter artists eventually gravitated to vicinty of Mughal court and the capitals like Delhi, Agra, Lahore became the centre of their creative activities.'

'But the most virile offshoot of Rajputa school manifested itself in a group of small states in the Punjab Himalayas, where a distinct style of painting is observable. This work is alluded by experts as one of the '*Kangra Kalm*', as the leading State was that of Kangra'. "The Kangra *Kalm*, or Pahari school, is one of the most interesting facts in connection with the history of painting in India. In a remote and isolated group of valleys, for removed from any of the great cities of the plains, there lived and flourished for some centuries a community of artists, whose work became known only after the art had almost died out, and when the construction of roads and railways had opened it up to the communication. Pahari painting does not denote great inspiration or display any decided expression of thought or feeling. It is an art of patient labour and naive devotion. Its chief features are delicacy of the line, brilliancy of colour and minuteness of decorative detail".—Brown

'The work of the Pahari painter was almost entirely executed for a local demand and was produced under the patronage of the reigning princes. At the order of these chiefs the artists painted portraits of the neighbouring aristocracy in large numbers and also long series of pictures illustrating the mythological and religious writings of the Hindus. Portraiture was, however, the special features of the Hill Rajputs, and it is noticeable that most of the features are drawn in exact profile. In Chamba, one of the most artistic of these states, the Raja was often depicted in company with his Rani and heir apparent, a domestic scene not noticed elsewhere'.—Ibid

At the close of the 19th century, the Pahari art showed signs of decline and its real end coincided with the great 'Dharmsala' earthquake which came with a tragic suddenness in the early morning of April 4, 1905, and struch" most of the district out of existence leaving nothing of the prosperous town of Kangra, but maunds of ruins.

Character and characteristics of Rajputa Painting :—With this much of introductory remarks to the Rajputa school of Painting let us now briefly survey the paintings themselves. These paintings reveal all the religious fervour of the Ajanta frescoes, "but in place of the passiveness of the Buddhist religion, it is founded on the restless energy of the Hindu pantheon, This is its fundamental idea, but it also embraces every aspect of Indian National life, and delves deeply into the fascinating folk lore of the country. From this it will be seen that Rajaputa painting is largely a folk art, produced naturally by the people for their own pleasure and edification. It is a reflection of the simple life of the Indian villager, his work and play, his religious ceremonies, his home life and above it mirrors, the picturesque atmosphere of his creed. His art therefore resolves itself into two broad divisions, on the one hand representations of the everyday life of the ordinary Indian and on the other pictures of that mythological and religious world which was the delight of his fancy and at the same time the bedrock of his existence."—Brown.

The former division comprises what may be called the familiar scenes of bazar. The carpet weaver, the cotton printer the embroiderer, the goldsmith etc., etc. The representation of the ordinary scenes of the road—the mid-day rest, the camp fire by night or the lengthy sojourn in the Serai-are another form of genre in which the Rajaputa painter further excelled.

In the latter course, come the *Puranic* and Epical themes, *Parvati* and *siva*, *Radha* and *Krsna*, along with their accessories and so much of the Rajaput painting is epical taking its themes from

Ramayana and *Mahabharata*. A large proportion of the pictures were mainly Vaisnavite in purport. "Krishna, therefore, in all his varied characters, in every act and deed, is the central figure in much of the Rajputa art, and some of the best works of the School gather around the story of this versatile deity."

Another field in this division, are the realms of *Saivism* and there are many pictures dedicated to this aspect of Hinduism—a typical example is '*Sandhya Gayatri*' dance of *Siva*.

We have already hinted at the two distinct styles of Rajaputa School of Painting—*Jayapura kalm* and *Kangra kalm*. In the latter, apart from the representation of local Rajas and Ranis, etc., miniature paintings illustrating the group of Indian musical composition, known as *Ragamala* are the most conspicuous, where season,hour, emotion and music fused as painting. "In other directions too, the Rajputa painters worked in conjunction with the sister arts, such as poetry and the drama and many of the pictures of this school depict subjects taken from the Indian classical writings. Figures of ideal types, as for instance, the *Nayakas* or hero lovers, were designed by the *Pahari* artist of the seventeenth and eighteenth centuries, and denote that this art had its romantic aspect. In the majority of the examples, however, the "Lover and the Beloved" take the form of Krishna and Radha, respectively, romance, passion and religion being symbolised in the person of these popular divinities."—Brown.

Mughal Paintings : Rajaputa paintings, as already noticed, are democratic and in the main, mystic, the Mughal art may be defined as aristocratic and genuinely realistic. Mughal paintings begin with Akbar. 'Abul Fazl, whose observations in the Ain-i-Akbari on the state of painting at this period are exceedingly valuable, refers in the most emphatic manner, to Akbar's personal interest in the painter and his art. This sympathetic attitude of the great monarch eventually led to a number of artists from other countries making their way to the Mughal court, to carry on their art under the partronage of the emperor. Trained mainly in the Persian or allied schools, these painters appear to have been welcomed by the royal connoisseur, and speedly entrusted with commissions. In Abul Fazl's list of artists of this period may be noticed Farrukh the Kalmak, Abd-al-Samad the Sherazi, and Mir Sayyad Ali of Tabriz, a selection which indicates the geographical source of inspiration of early Mughal painting. Later on a few artists from Samarkand figure at the court of Jehangir, showing that this intimate connection with the art of Iran was continuous.

From this it will be understood that fundamentally the Mughal school of painting was an exotic, just as the Mughals themselves were aliens in India; but in the same way as that race has gradually become absorbed into the people of Hindustan, so Mughal painting has come to be regarded as an integral part of the art of India. For, side by side with these foreign artists, worked the indigenous painters of the country, the excellence of whose native skill was speedily utilised by the observant emperor. Such Hindu names as Basawan, Daswanth and Kesudasa,famous painters at the court of Akbar, prove the liberal view that was taken of art at this time."—Brown.

A record of the names of some 40 artists, known to have lived during the reign of Akbar, will serve to indicate the flourishing condition of the art. But it was left to the Emperor Jehangir to develop Mughal painting to its fullest extent. Under the succeeding rule of Shah Jehan,Mughal school showed the first signs of deterioration. Under Shah Jehan, architecture reached its zenith, but painting began to decline. With the advent of Aurangzeb, the bigoted ruler, the decadence was complete until it died a natural death in the last years of 1800 A. D.

Mughal Miniatures :—Miniatures and portraitures both formed the bulk of Mughal paintings. Scenes from actual life, hunting and fighting, battles and seiges, historical episodes, durbars, mythological stories, zoology and botany are some of the main themes of these creations.

Being Persian in origin, there were so many undercurrents of development such as Irani *kalm*. But when integrated into the indigenous genius, so many indigenous *kalms*, like Delhi, Lucknow, Patna, Kashmir, also were the off-shoots of its progress.

Portraiturs under the Mughals:—Origin of portrait painting goes back to the Epic age when *Chitralekha* painted the Youth of Usa's dream. 'It is related that during the lifetime of the Buddha, when *Ajatasatru* desired a portrait of the Master, he allowed his shadow to fall on a piece of cloth, and then this shape was filled in with colour. This suggests an early employment of the silhouette which as a progress may have some connection with the portraiture of the Mughal artists, who almost invariably depicted the features in exact profile. The favourite incident in the ancient legends of the country of the almost miraculous gift of certain people in 'seizing a likeness' has already been referred to. There is also some evidence that portraiture is to be found in the Buddhist frescoes, an example being the paintings at Sigiriya in Ceylon which are presumed to represent the features of King Kasyapa's queens, If the scenes In Cave I at Ajanta really depict Khusru Parviz and King Pulakesin, these may also be regarded as within the sphere of portraiture."—Brown.

The commonest examples of portraiture, although not necessarily the best, are those of the rulers of Mughal dynasty. Members of the royal line are almost always distinguished by a golden halo, besides other insignia of their high degree. 'As a rule the artist confined himself to a representation of a single figure standing on a green sward carpeted with flowers, with a background of blended colours in which a pleasing shade of terra-verte often predominates. The rich brocades and cloths of gold which formed the usual costume of the Mughal aristocracy, presented the artist with excellent opportunities for brilliant schemes of mosaic colouring, and he further heightened his glowing effects by picking out the accessories with burnished gold. Occasionally the diaphanous draperies of the hot weather were introduced, through the transparent folds of which the form of the limbs is seen. The figure is frequently represented as a dark scheme against a light neutral-tinted or almost colourless background. A few portraits, however, are painted against a flat background of very dark green and occasionally black, evidently the work of an artist of some originality. No light and shade or cast shadows, as ordinarily understood, are observable, only a delicate toning and modelling are introduced to bring out the relief. The picture relies on its rich colouring, sympathetic outline drawing, and decorative treatment or its artistic effect.'—Ibid.

The majority of the portraits of the Mughal school represent the figure in almost complete profile, 'The larger portion of the miniatures of the Mughal period, which have been handed down to us, have as their subject a representation of some individual who had an actual existence before or during this great dynasty. Kings and jesters, queens and dancing girls, princes and ascetics, saints and soldiers, courtiers and grooms, authentically named likenesses of all sorts and conditions of people are depicted and collectively form a national portrait gallery of which few countries can boast.'

Modern Schools.—After the decline of the Mughal dynasty in A.D. 1760, a number of centres of painting continued through decandence to pave the path for Abanindra Nath Tagore to work for an aesthetic revival in the modern times for uplift of this fascinating pictorial heritage of India. These were, Delhi, Lucknow, some of the retreats of Punjab hill States, Punjab, Lahore, Amritsar, Patna, Bengal, all belonging to the North and in the Daccan where the painting progressed on lines somewhat different from the North, were the strongholds of Aurangabad and Daulatabad, Hyderabad and Nekonda. "Further south there are records of the art, which, on the one hand may indicate that it had a separate existence, while on the other, tradition associates it with the painting of Northern India. Taranath makes a brief reference to painting 'in the south' and mentions by name three artists, Jaya, Prajaya and Vijaya who had many followers. The date of these is unknown. At a comparatively late period we find the art resolved into the two separate schools of Tanjore and Mysore."

'Nevertheless the art was approaching the final stage of its downward course and that its degeneration was almost complete. This state was not 'an unfavourable one for an aesthetical revival. The advent of a new spirit may quicken it again into artistic life. And in the last decade of the century, signs of this spirit are observable—for a small but earnest group of Bengali painters, grasping the situation, have joined themselves together with the intention of endeavouring to resuscitate Indian painting and of rescuing it from the degradation into which it had drifted. The leader of this art movement is Abanindra Nath Tagore, a member of a talented family, which has distinguished itself in other fields of learning. Around him he has gathered, by virtue of his keen artistic instincts and magnetic personality, a small school of young painters, whose work is already producing considerable effect. The first step taken by these reformers has necessarily been retrogressive one. They contend that the recent art of the country, in assimilating, as it had been doing, the elements of the Occident, is pursuing a doubtful course, and that a return journey must be made, back to the point where it began to lose its traditional character. Its members, therefore, have sought out the old historic painting of the past, the frescoes of Ajanta and Sigiriya, the religious banners of Tibet, and the miniatures of the best artists of the Mughal and Rajput schools, and on the results acquired from a study of these and other masterpieces of Oriental art, the new movement has been founded.'

The subjects they have selected are largely illustrative of divine philosophy as this is presented in the classical literature of country. 'Scenes are taken from the writings of *Kalidasa*, the *Ramayana* and *Mahabharata*, the *Gita* and the *Puranas*, and incidents of ancient Indian history. The pictures are almost invariably small, as were the folio paintings of the Mughals to which they bear some similarity ; it will be realised, therefore, that in the formation of this school, a practical effort has been made to bring about a revival of Indian painting, in the style in which this art was practised during its best periods.'

There are certain notable names and famous personalities of modern Indian painters whose work must be valued only after the time has tested it.

SECTION—B

Literary Evidences of Early Indian Painting

The very fact that there was literature, there must have been painting also. Muses of Fine Arts (Literature and Painting included) did not arrive one after another. They descended on Earth together and so the origin of painting must be syncronous with the origin of poetry, music, drama, sculpture, architecture; etc., etc. Moreover, the cultivation of fine arts started with the rise of civilisation, the rise of cities and citizenship. One of the most material form of a civilisation is its ways of living as well as those of doing (bodily and mentally both, and hence thinking also comes here). If the savages could work sculpture and build branch houses, prepare implements, paint the cave-walls (their refuge) and do many other things, painting and allied arts must have been the time-honoured companions in the progress of civilisation throughout the ages.

Vedic Literature—The earliest literary documents, the Vedas also offer a clear clue to the conceptions of pictorial art in a good many hymns. In the *Upanisads*—"Let a man with firmness separate the spirit, the inner soul, from his own body, as from a painter's brush a fibre"—this expression which is curiously technical one, may indicate that the early painters did not employ hair for the manufacture of their brushes but might have made them of fine vegetable fibre.

Similar references may be found abounding in so many other scriptural texts. In the *Chandogya* (VI. 4) "Red, white and dark neither designate nor describe, brilliance, wateriness and solidity. They are one with these qualities. They are spoken of as '*Rupa*' intrinsic form. This intrinsic quality invests with substance the colours in paintings."

Pali Buddhist canonical literature.—An instance of early illusions to the art of painting, the Vinaya Pitaka, a *Pali* Buddhist work has already been referred to (cf. Pleasure House of King Pasenada i.e. Prasenajit containing picture-halls *citragaras* adorned with painted figures and decorative patterns). Its date is pre-Christian (3rd or 4th century B.C.). In *Samyuttanikaya* P. III p. 132; V. II, paintings of male and female figures on wooden boards, walls and cloth are discussed. This is the earliest known reference to all the three time-honoured backgrounds of painting. Similar instances can be multiplied from several other early works on Buddhism among which the *Jataka* literature is very very informative on this score.

Epics.—In the *Ramayana*, no description of a palace or lofty superstructure of *vimana*, *saudha* or *prasada* is complete without reference to the pictorial decoration. Pictorial halls are a familiar paraphernalia of a palace establishment. In the *Mahabharata* also these references abound (cf. one hundred, etc, Coomaraswamy). A Tibetan historian in the seventeenth century of the name of *Taranath*, in a summary account of Indian Buddhist art from the earliest times to the author's day, ascribes a great antiquity to all the crafts of India, 'dating even from the remote age prior to the disappearance of the Teacher (480 B. C.). He specially alludes to the superlative exeellence of the earliest wall paintings, which he attributes to the gods. This work was subsequently carried on by the 'Yaksas' (punya-Yanas), literally 'the good people', divinely inspired artists employed by Asoka (250 B.C.) and next by the semi-human *Nagas*, under the control of *Nagarjuna* (circa A. D. 200).

Puranas.—Reference te paintings in *Puranas* simply abound and the *Citra-sutra* of *Visnudharmottara*, forming supplement or Appendix to the *Visnupurana* is *Pauranic* par-excellence compendium on this art—a detailed notice of which has already been taken.

Silpa-Sastra.—*Silpa-Sastra* is of hoary antiquity. It is one of the auxilliary sciences of the Vedas themselves. *Sthapatya* is an Upaveda as Gandharva Veda is one. Some of the *Acharyas* of the science are Vedic *Rsis* and a reference to them has already been given in the first chapter, vide Dr. Raghvan's quotation—Some Sanskrit texts on Painting. Among the other notable treatises important mention has also been made in the writer's 'Hindu Science of Architecture' treating this subject.

Kavyas.—Here the interesting reference forming the bulk of the section will be coming forth from the classical Sanskrit literature—the Kavyas of *Kalidasa*, of *Banabhatta* and *Sriharsa*, etc.—and without going into details of comments on them, they are being arranged here with short tabulations of the topics to facilitate a general understanding of the reader not acquainted with Sanskrit. It may, however, be further pointed out as this class of literature itself is simply very very vast and there is no dearth of pictorial references in practically each and every class of work *Mahakavyas*, *Khandakavyas*, Dramas, *Campus*, *Kathas, Akhyayikas,* Prose-romances, Historical *Kavyas,* etc., etc., therefore, a very judicious selection has to be made and only representative writers are to be selected to bring home to the reader only subject-in-hand namely wide appeal of the art and its culture as well as its training among not only the refined citizens of the day but also among the eminent writers, poets and story-tellers. Accordingly *Kalidas, Banabhatta* and *Sriharsa* may be selected, as they represent three broad periods of Indian history, early, medieval and medieval and these were also the three broad periods of the development of Sanskrit *Kavya* literature—adolescence, youth and maturity. For completeness' sake, however, a brief reference will also be made to the other classes of classical literature unattended in this general purview.

Kalidasa.—Let us begin with *Kalidasa*, the sweetest bard of India's mellifluous tongue, a typical cultured citizen, *Nagarika* (as *Vatsyayana* would have him) and an expert in the three well known arts—dancing, painting and music—as evident from his three dramas (where equal prominence is given to each of them). 'The *Malavikagnimitra* opens us a leaf of the chapter on Dancing. Painting is given sufficient importance in the *Sakuntalam.* The music of the day is preserved for us in the *Vikramorvasiyam'.* As the universe of our discourse being delimited to the Fine Art of Painting, let us, therefore, see what *Kalidasa* says on Painting.

Sivaramamurty's significant remark in this connection is noteworthy—(cf. his paper 'Kalidas and Painting'. J O.R. Madras Vol. VII 1933): "From the *Citrasalas,* decorations of houses with picture, portraits and imaginary pictures drawn on board and painting of creepers on the human body, the colour decoration of the elephant, down to the comparatively insighificant border decoration of garments, there was nothing so trivial as not to give scope for the expression of the enthusiasm of the time for this noble art. It was not the professional artist that was the only store-house of this knowledge. Painting was a part of the polite education of the day and was freely practised by both sexes. Potrait-painting appears to have been very popular; memory and imagination were also given stimulus by paintings being executed even in the absence of models. The latter, Kalidasa styles *Bhavagamya* citra."

Now a very brief tabulation of the references of painting from Kalidasa's works is summarised here. The numericals indicate the quotations to be arranged accordingly in the appendix.

Citrasalas.—All the three kinds of *Citrasalas*—the Royal Art gallery (1), the Public art gallery and Private Picture-houses (2) are mentioned in *Malavikagnimitra*, *Raghuvamsa* and *Meghaduta.*

Citracaryas.—They are referred to in *Malavika.* (3). The references to *Citracaryas* abound in so many other dramas and Kavyas like *Uttara-Ramacarita* of *Bhavabhuti*, *Tilakamanjari* of *Dhanapala*, etc. 'Like the *Natyacaryas*, they appear to have held some important place in the royal courts of the old' —*Sivaramamurty.*

Pictures.—Portraits (4) were more prominent. 'The portraits of Agnimitra—not one, many perhaps—in different postures, hung everywhere on all sides in the big hall of the Samudragrha' (5). References to *Bhavagamya* Citra (6) are many, viz. the painting of Yaksa and Yaksini in Meghaduta and that of Sakuntala and her companions by Dusyanta in Sakuntalam. 'The high realism achieved in the field of painting is best exhibited in the words of Sanumati :

'अहो राजर्षेर्वर्तिकानिपुणता !
जाने मे सखी अग्रतो वर्तते इति; अभि० चतु०

As regards perspective and landscape, a very beautiful illustration will be found in Abhi. S. Act. VI, (7), where Dusyanta describing a grand scenery introduces the landscape as background in the portrait where he visualises *Sakuntala..* "Natural scenes were favourite themes with the artists of India. Animal painting was also quite common. The realistic pictures of elephants painted on the walls of mansions in Ayodhya are an example of it. In the Vikramorvasiya we have a reference to a monkey in a picture. This animal was a favourite subject of study at the time and the monkeys of Ajanta given such a prominence by Dr. Vincent Smith in his History of India, are sufficient evidence for it. Of conventional pictures, the Sankha and Padma painted near the doorways of the Yaksa's mansion, are examples."

Backgrounds. — The slab of त्वामालिख्य (8) may stand well for a board where we have a rough sketch in mineral chalks —something like a pastel drawing—on a stone slab. Similarly Raghu. (9) gives us some idea of the frescos or wall-paintings of the day. "Portrait painting on board and canvas was very common and we have types of it in the pictures of *Indumati*, *Dasaratha*, *Sakuntala*, *Malavika*, *Agnimitra*, *Iravati*, *Urvasi*, the drawings of dancing girls executed by Agnivarna's hand and the like, Patralekha a, *i. e.* painting of creeper designs on the body of both man hand and beast generally the elephant in the latter case—is very often stated. In the following lines. ...

रेवां द्रक्ष्यस्युपलविपमे विन्ध्यपादे विशीर्णाम् ।
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ।। (मेघदूतम)

we have a description of Sindura-painting on the elephant's body".

Drawing designs on the arms and cheeks of both the sexes was a common practice as is evident from Raghuvamsa (10).

Process.—One of the most popular pictorial ornamentation in those prosperous days was *Patralekhana*—drawing lines with a dark colour on a light background and the background was generally white sandal paste smeared lightly over the body—and our poet fully mirrors this process in the Raghu. (11). Again the background process as well as the paste in this process varied also, *i, e. Suklaguru* for the background and *Gorocana* and *Dhaturaga* for drawing the lines. Further again from the Sakuntalam (12), we get an evidence that the most important factor in drawing a picture is the conception of it what is calld here '*Manasakrta*'. The use of *Vartika* in drawing the picture is also there-vide Agnivarna's sketches of his amorous dancing girls. *Kumarasambhava* (13), further provides a very valuable information of the final touches in picture-drawing what is technically called 'Citra-unmilana' like nayanonmilana of an image (vide *Manasara*) and it was done with a very delicate brush known as *Tulika*.

Delineation of light and shade in colours known technically as chiaroscuro is also illustrated in Sakuntalam (14) and in this connection Sivaramamurty's significant observation is worth quoting: The general notion of some art-experts of today that artists of ancient India were ignorant of chiaroscuro can easily be dismissed by the volume of evidence from Sanskrit literature. We have, for instance, Dhanapala, the author of *Tilakamanjari*, talking of light and shade in colours—cf. description of...

चक्रवर्तिकन्यका राजनीतिरिव यथोचितमवस्थापितवर्णसमुदाया
दिनकरप्रभेव प्रकाशितव्यक्तनिम्नोन्नतविभागा ..ति० मं० १३५,

For light and shade we have such an ancient authority as a statement of the Mahabharata :

अतथ्यान्यपि तथ्यानि दर्शयन्ति विचक्षणाः ।
समनिम्नोन्नतानीव चित्रकर्मविचक्षणाः ॥

Sakuntaiam further informs us some of the most important fundamental and advanced rules of the technique of pictorial art like Rekha:—

'तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम्'

'*Vartikanipunata*', (15) a powerful dexterous weilding of the pencil or brush ; '*Vartikocchvasa*' (16), a loose sweep of the brush, etc. were simply on his finger-tips.

Materials—All the artists' materials were known to Kalidasa. Calour-brushes are already referred to in Sakuntalam ; there is also a reference to *Varnikakaranda* (17), a colour box to preserve colours in it.

Colours.—The latter half of the *Kumarasambhava* (18) bears an evidence that four mountain-born colours, red, yellow, black (blue) and white were taken by the poet as the primary colours, the compound colours or diversity of tints by mixtures were also known. "The favourite colours of Kalidasa's time appear to have been water-colour of the type of tempera. The Meghaduta (19) has a verse in which the clouds are described as slyly sneaking away in the form (guise) of smoke through the window apertures of the lofty mansions of Alaka, being ashamed of their conduct in having caused damage to the beautiful pictures painted there by allowing water particles to settle on them. In the Sakuntalam we have another reference. The verse shows that the colour is easily spoilt by water

'स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।
अश्रु च कपोलपतितं लक्ष्यमिदं वर्तिकोच्छ्वासात्' ॥

and this accounts for the lines in colour being blurred by the perspiration of the fingers. It is this same idea that *Bana* echoes in his *Kadambari* when he writes—

'अङ्गुलीगलितस्वेदपरामर्शभीतेव चिन्तया लिलेख, न चित्रतूलिकया'

thus pointing out the continuance of the same colour (tempera) even in his day. Further the '*Vartikocchvasa*' caused by tears settling on the picture is possible only when the colour is a kind of tempera. A better elucidation of the nature of clours is to be had from Dandina's *Dasakumaracarita* wherein he tells us that they are a kind of *Niryasa* or *Kalka*'. Niryasa is a kind of exudation or gum of some tree and 'Kalka' is a viscous preparation obtained from substances or drugs ground or powdered. Colours are mixed with glue or Vajralepa for additional strength and the process of such a preparation is given in almost all the works of Silpa. The Vajralepa is a medium of animal origin. The *Niryasa* stated by Dandin is of vegetable origin. Media of both kinds appear to have been used for water-colour and tempera.' "By the use of the phrase—

प्रत्यग्रवर्णरागाम् in चित्रशालां गता देवी प्रत्यग्रवर्णरागां
चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति

—Kalidasa tells us that colours are fresh and beautiful when new, and to maintain this freshness for a longer duration has been the endeavour to every great artist. This is sought to be achieved by a proper use of durable colours as opposed to fugitive ones that fade or disappear after a time."

"It is this question of proper choice of pigments that induces the artist to study that particular branch of knowledge in art-chemistry of colours—a result of great experience. Any way the fading of pictures by sheer age is inevitable and it is all the more hastened by dust, smoke and such other spoiling agencies. It is of this that *Rajasekhara* speaks in his verse in the *Balabharata* when he refers to pictures being dimmed by time and smoke :

निर्यद्द्रासरजीवपिण्डकरिणां कुर्वन् कवोष्णैः करै
र्माञ्जिष्ठं रविबिम्बमम्बरतलादस्ताचलं चुम्बति ।

किं च स्तोकतमः कलापकलनश्यामायमानेंमना -।
धूमश्यामपुराणचित्ररचनारूपं जगज्जायते ॥

Bodily poses and postures of legs, etc.—One of the fundamental canons of art-painting and sculpture (iconography) is the depictation of various hand-poses, the poses of the body and the postures of the legs what are called the *mudras* and *sthanas*. They simply bring life and animation in the picture. Besides the conventional poses (20) referred in his works, Kalidasa has the knack **of** creating some very charming yet complex poses like *Kanthasutra*, *Kanthaslesa*, etc. (21), found depicted in the paintings of Ajanta.

A painter must be fully conversant with anatomy of human body and Kalidasa was a master anatomist—vide the descriptions of physical features of *Dilipa*, *Parvati*, *Malavika* (22).

A word on propriety in painting, that is, how to paint a particular subject, may also be said. This technique is also fully borne out in his works, *e.g.*, the ornamentations and dresses in case of hermit girl Sakuntala (23) and other types of women like *Abhisarika* (24) and *Virhini* (25) as well as swan designs in the garments of a bride and a young king *Atithi*, (26) etc., etc. Kalidasa was also fully conversant with the conventions of representations of superhuman beings: *Airavata*. the divine elephant with four tusks (27), Yaksas as youths (28), Siddhas always in pairs, with Vinas in their hands (29), Kinnaras with the face of a horse (30).

The place of painting in the cultural life of ancient Indians, *i.e.*, the manifold purposes which this fine art used to cater to the service of men and women, are also recounted by this greatest of great genii of India. *Malavikagnimitra* (31) gives out the picture as coming to the rescue of a lady in love to see the portrait of her lover in portrait, maintaining her bashfulness. Pictures were also very useful in giving the wider knowledge of the world. Sakuntala could be depicted in polished ornaments by her hermit girl companions sheerly because of having observed them in pictures (32). Pictures of beautiful princess were sent round to princes to win their hearts (33). The most universal element of the utility of the pictoria art is the pleasure '*Vinodasthana*' what is acclaimed by Dusyant in the Sakuntalam (Act vi).

In the end a word may also be added on the philosophy of fine arts, which perhaps nowhere better hinted at than in the Sakuntalam in the following verses :

'यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा । तथापि तस्या लावण्यं रेखया किञ्चदन्वितम्, really meaning यद्यत्साधु न; चित्रे तत्तदन्यथा स्यात् क्रियते (स्यात् क्रियते) in the sense of क्रियेत meaning that whatever is not beautiful can be made different in picture—Mahamahopadhyaya Kuppuswami Sastri's interpretation—cf. Sivaramamurty's paper 'Kalidasa and Painting' J.O.R. Madras Vol 7. 1933.

"Kalidasa holds the view that a good deal of Samadhi (34) or concentration is the first requisite for producing a good picture. Fully aware of the nobility and greatness of the fine arts, he, in a general way, gives out that they shine properly only when imparted to the proper person (35)"—Sivaramamurty ?

Banabhatta—The celebrated prose-writer, the author of the celestial Kadambari and magnificient Harsacarita, Banabhatta, for whom it is an eloquent tribute to have exhausted everything worth describing in three worlds—बाणोच्छिष्टं जगत्सर्वम्—has equally excelled all in his mastery of the pictorial art, the scope of which, as we have already seen, is the depiction of all the three worlds, (cf. Silparatna जङ्गमाः स्थावराः etc). It was, therefore, not in vain that as a youth he moved in the company of friends and companions of various professions including an artist and a sculptor अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च.. चित्रकृद्वीरवर्मा...पुस्तककृत्कुमारदत्तः H.C.

Every palace and mansion described by Bana is full of citrasala or art gallery. Every city abounds in picture galleries. The big citrasalas were built in the style of Vimana and this characteristic of a Citrasala has a tradition in the Silpa-texts. Narada-silpa (cf, first chapter and Dr. Raghavan's observations on 'Sanskrit Texts on Painting'), describes a citrasala building as ornamented by a small gopura in the front and having Sikhara-kalasas, etc., thus tisasfying the description of 'Vimana' given by Bana (1). As regards the decorations of the palaces, reference is made in H.C. (2) to great Silpis being invited from various countries to do the job before the marriage of Rajyasri, and they also received the usual honours and rewards as per the time-honoured tradition of the texts like *Samarangana-Sutradhara* (cf. H.S.A. Vol. I—Preliminaries before the building operations).

With this general introduction to the status of pictorial art in the times of *Bana*, let us proceed with the canonical knowledge of the poet in relation practically to all the canons, the types of pictures, the backgrounds, the materials and the process (including sketch, colour, anatomy and pose, etc.).

Types of pictures.—We are familiar with the universal scope of painting, as echoed in Silparatna-perhaps got from *Bana*—vide *Ka.* (3), the town illustrating the picture of the universe, the Royal household displaying the manifold and wonderful features of the inmates of the three worlds through pictorial lines (pictures in art galleries) and picture houses are adorned with paintings of leaves (foliage decoration) and birds of various hues.

On the special occasions like delivery of a prince child (queen of *Tarapida*) and marriage of a princess (*Rajyasri*) expert painters from far and wide used to be called to work on the walls (4).

This was the mural painting. Now come the portraits. Departed souls (5) (*Prabhakarvardhana*) were painted on a suitable surface, Yamapatas are another set of pictures and were in vogue in ancient India. This is borne out by numerous references in Sanskrit literature. It was held an ominous picture and *Bana* echoed it when Prince Harsa is hurrying to meet his father and he sees it as one of the various omens that perturbed his mind—vide H. C. (6). *Kamadevapata* was still another variety of pictures, a populer picture of the bed-room—vide *Ka.* (7). Cupid's picture had almost an exclusive privilege in the *Vasabhavana*—vide H. C. (8). Palace walls had paintings of *Camaragrahinis*, H. C. (9). Chowries being an important insignia of royalty, *Camaragrahins* were common in royal house-holds. Other pictures adorning the royal mansions were the portraits of princes *(10)* both defeated princes and renowned ones of other royal houses, 'Another picture o the aristocratic household is the *Cakravaka* painted usually to amuse women in the harem,' H. C. (11).

Backgrounds.—*Bana* was conversant with all the three pictorial backgrounds—Patta, Pata and Bhitti—the wooden board, the canvas and the walls of buildings. "It was not an uncommon practice in India to draw and paint creepers, dragons and such things on the body to heighten the beauty of the particular spots which on that account fromed the ground. This practice was not restricted to the human body alone. Majestic elephants of royal courts were profusely decorated with designs of creepers. Drawing and painting on vessels is an age-long custom in our land. Another and a more natural ground is the floor or the bare ground, giving ample scope for clever women to draw fine free-hand-drawings in colour powders. All these are too well known to *Bana* and what is more, he is very well aware that any ground is alright for a good drawing provided one has cleverness of excution; and the stone slab that served the purpose of a canvas or board when neither was procurable to gladden the heart of a lover by a picture of the beloved one is not overlooked." (12).

Meterials.—*Bana* refers to separate brushes for separate colours and the most popular brushes of the poet's day seem to be *Vartika*, *Kalanjana-vartika* and *Kurcaka* (13) (cf. also the S. S.'s prescriptions Chap. 77) (exclusive brush for applying black), *Varnasuddha Kurcaka* (for the use of white). The third variety of the brush, *tulika* (in the sense of Lekhani of the Silpa texts) used for final touches was also known to him, H. C, (14). The *alabu* or ground in the present context (used by *Bana*) might have been used in those days for stocking colours and other essential artist's requisites.

Method of painting on various surfaces:—The H.C. (15) gives us somewhat elaborate accounts of how walls were made fit for pictorial decorations perfectly tallying with those prescribed in the Silpa manuals like Ab. C. and Silparatna (vide 'Vartika and background', Chap. IV). Bana also more often than not talks of highly polished walls-mirror-like in their splendour. The walls of the palace of Vilasavati are perfectly white and are resplendent with fresh pictures painted on them.

The surface prepared, the artist has to visualise the picture he was going to paint. What Bana calls it *Samkalpalekha*, which is what Kalidasa has called *Bhavagamyacitra.* Then come the general proportions—the *Sutrapatalekha*—called by Bana *(Arambhasutrapatalekha)* (16). 'These sutras or lines 'like Brahmsutra, Paksasutra and Bahissutra vary and fall at particular points on the convas cutting particular parts of the form according as the ***sthana*** or pose is front, profile or three-quarter-view and so forth'—Sivaramamurty. Thus we are convinced how Bana was perfectly conversant with the technical language of the artists. The word *Citronmilana* (17) (cf. Kalidasa's उन्मीलितं etc.) used by Bana convinces us of the unbroken tradition of the high skill of our artists in the pictorial art. When the artist simply infuses life into the picture, what is called 'unmilan' it becomes our object of highest admiration.

Process of the types of pictures like those painted on cloth or on board slightly differs as per the dictum of Silparatna :

'सुधालेपो न कर्तव्यश्चित्रार्थं फलकादिषु'

and so the portraits generally were drawn on what Bana calls citraphalakas (18 . Kadambari (19) refers to so many other types of pictorial decorations, the elaborate drawing of the floor, drawing designs of creepers and flowers (vide also H.C. 20), etc., etc., as mainly accomplished by housewives. Clever artistic work on pots and plates, picture decorations drawn by women, muslins and silks, flowery drawings of human figures on the canopy and curtains reflected on the glossy cheeks of Queen Yasovati asleep on her Royal couch are also borne out by the abundant references in Bana's works. Miniature drawings on human frame was a favourite pastime in India. Women used to adorn their faces and breasts with lovely drawings of undulating creepers and quaint dragons in which the curvature of the line and the colour of the form were marvellously exquisite—Sivaramamurty. Accordingly this is borne out in many of the references in Ka. (21): 'In his sports, King Tarapida's white upper garment gets a print of the dark foliage painted on the breasts of the ladies of his harem with Krsnaguru paste. The King questions his queen, on another occasion, why she did not adorn her breasts with drawings of creepers. The wonderous person that comes from moon to take away the lifeless body of Pundarika, has his shoulders marked with crimson of the creepers painted on his beloved's breasts. Thus there are two materials for painting on the body *Kunkuma* and *Krsnaguru* to which a third, Kasturi which is to be mentioned presently is to be added. Generally sandal paste served as the ground paint in such cases. Not content with painting themselves, the women went to the extent of even decorating dolls with such drawings. Thus we have one of the maidens in the palace of Kadambari exhorting one of her companions to paint the breasts of a doll. That even youths delighted in this, of decorating the body with paintings, is proved by the reference in Harsacarita of young Dadhica, smelling sweat with creepers marked on his body with Kasturi. The artistic figures of swans painted with Kasturi on the border of the fine fabric covering the shoulders of King Sudraka show the highly developed aesthetic taste of the time.—Sivaramamurty.

Colours—Bana is fully conversant with the five primary colours of the Silpa texts like the V.D. and as regards secondary ones, they have an inexhaustible store in our poet's works. On every page you will find mention of some colour or other. The following tabulation will give a vivid, interesting and informative colour-scheme of Bana :

Primary colours and their varieties : In these varieties the subtle differences are noteworthy :—

Varieties of white (21) ;

1. Haritalasaila white
2. Swan ,,
3. Lotus ,,
4. Sinduvara a different pattern of white.
5. Karnikara ,,
6. Campaka ,,
7. Ivory white
8. Foam. ,,)
9. Milk ,,) Identical.
10. Conch ,,)
11. Petals of full blown Ketaki white-yellowish.

Varieties of red (22) ;

1. Bandhuka flower,
2. Kunkumpinjara,
3. Kusumbharagapatala,
4. A bunch of Ghataki flowers (Blood red),
5. Sindura,
6. Mandara flowers,
7. Manjistha,
8. Pinjara
9. Rosy colour of dove's leg.

Varieties of green (23)

1. Parrot green,
2. Plantain leaf,
3. Emerald green
4. Dark green (Tamala type).

Varities of Gray (24) ;

1. Smoke colour,
2. Ass-skin colour,
3 of the doves.
4. of pigeon's neck,
5. Saphara's belly.

Varities of brown (25) ;

1. Gorocana,
2. Yellowish,
3. of the red palm fruit,
4. of the Camel's hair,
5. of Godhuma (wheat)

Black—Its various degrees and grades (26) ;

1. Light black of buffalo,
2. The darker shade on the face of the Golangula monkey and
3. The pitch dark night resembling the wing of the bird Casa.

Varities of Sara or Sabala—The versi-coloured hue :—

Our tradition recognised a separate variegated hue. A number of colours variegate the rainbow and the bean seed (of mottled colour) also. Two tints yellow and black account for the variegation in the tiger's skin and white and blue for that in the eyes (27).

Varieties of mixed colours (28) :

1. Grey of smoke from blue and white, 2. Green from yellow and blue, 3. Purple from red and blue.

Bana's knowledge of the infinite variety of colour in nature and his singling out the beautiful natural tints of flowers and fruits so often chosen, with great delicacy by expert artists for the execution of excellent still-life compositions is remarkable. Some of the descriptions in Bana's works simply represent the commentaries on Citrasastra especially those noteworthy paragraphs wherein colours, all from nature, play the part. The following descriptions illustrate the truth of the statement :

(1) Jambu fruit.
(2) Amalaki fruit.
(3) Forest fires.
(4) Colorific nature of the forest.
(5) Colour picture of a country. (janapada)

(6) Multi-coloured nature of the ground.

(7) Colour imagery in the description of Elephant Gandhamadana..

Thus these descriptions of Flaura and Fanna illustrate Bana's artistic insight. Anatomical knowledge (29) of Bana was also remarkable. He however excells equally in the beauty of the limbs and its opposite ugliness—vide his descriptions of *Dravida Dharmika*, the *Sabaras*, *Bhairavacarya* and his disciple. Bana also gives us laksanas of some demigods (30). Technical descriptions of the animals like a horse and the elephant are of popular knowledge. Bana is quite aware of the tremendous potentialities of pose. 'As an expert in pose Bana knows enough of *Angabhanga*. There is a variety of *Angabhanga* in the limbs of the Varavilasinis surrounding Harsa. With a definite knowledge of *Angas* and *Pratyangas* he gives the names of separate *bhangas* like the *Grivabhanga* mentioned by Kalidasa—one such is the *Madhyabhagabhanga* (31). A great aesthete conversant with the principles of Natya (dance), Bana informs us of a charming pose—*Karavenika* (32), in which two women stand with their hands inter-locked.—Sivaramamurty.

Sriharsa—A profile writer, an erudite scholar and a great poet as Sriharsa was, it is but natural that his *Naisadhiyacarita*, a Mahakavya, teeming with encyclopaedic learning, must present a sufficient evidence to his knowledge of pictorial art, fully advanced by his time, the medieval Period of Indian history (11th or 12th century A.D.). Paintings on various mediums on diverse grounds is the traditional depiction, but mosaic decoration of the floor and a host of similar innovations are our additional information on the subject.

Letter painting—The art of examining the form and shape, the peculiar characteristics of the letter of the alphabet from a decorative point,may be seen in his descriptions—N.C. (X) 85-86—where the letter 'OM' is taken up and its various parts, i.e. the two *dalas*, the *bindn* and *ardhacandra* are compared to the eyebrows, the tilaka, and vinakona (lute-bow) of Damayanti, respectively. Verses (X) 85-86 (1) give us the shape of ॐ and the *visarga* which are compared to eyebrows, the *tilaka*, *vinakona* and to the rounded breasts of *Damayanti* (who was still a *Balika*) cf.

शृङ्गवद्गलवत्सस्य बालिकाकुचयुग्मवत् !
नेत्रवत्कृष्णसर्पस्य स विसर्ग इति स्मृतः ॥'

Types of pictures—There are double portraits on the same canvas—the miniature portraits on board or canvas as well as bigger ones on the wall. The princes who came to *Damayanti's Svayamvara* amuse themselves by gazing at the pictures of the beautiful princess executed on the walls of the various mansions in the city (2). The themes thereof are the important incidents from the life of Damyanti. Pictures describing life incidents appear to have been common in ancient India. Kalidasa, Bhavabhuti and Rajasekhara also give out their representations.

There were also picture-stories from contemporary life. Group-pictures were also not wanting. As regards the pictures of general character like the paintings of women near the doorway, etc., are amply illustrated in N.C. (3). We are familiar with the dictum of the V. D. forbiding painting of pictures for one's own use and accordingly Bhaimi got a typical pair of lovers, painted by Karuvara (4).

Sriharsa, a gifted genius of a very bold nature and freedom-loving scholar, is credited to have violated the rules of painting, gone astray from the conventions as set out in the standard Silpa-texts like Silparatna (though later than Sriharsa nevertheless echoing the tradition) which forbids naked *tapasvilila* in the human dwellings vide N.C. XVIII (5).

Process.—In drawing of the outline of a picture, the first thing, to go through, is fixing up the general proporations by preliminary indicative lines what are called the *sutrapata-lekha* and *Sriharsa* makes mention of the artistic device of determining sketch in VII and XV (6).

Even preliminary to *Sutrapata-rekha* is the *Hastalekha* or the experimental sketch and this is mentioned by Sriharsa thrice—twice in VII and once in XXI (7).

Colours—After the sketch is laid out, colours take their turn. Sriharsa gives only four primary colours (8). As regards the variegated hue 'citra-varna', the mosaic floor that Sriharsa mentions in VIII (9) satisfies it. According to Sriharsa propriety of colouring—colour to be laid in its proper place in a picture—is the first pre-requisite (10). That is, for the effect of one colour over the other, the contrast, the balance, the tone and such other details, it is an essential prescription. Touching and blending may be attended also in due course.

Anatomy—'Of the so many factors that constitute a picture, the one thing that is dealt with at great length by Sriharsa, is anatomy and that too feminine, i. e. of the woman. It is the description of Damayanti's beauty that lends itself as a proper medium for the artist poet's detailed delineation of anatomical rules. There is nothing of the brawn and the bone in it. The graceful portrayal in verse of the delicate curvatures and subtle beauty spots that make up the lovely form of the princess is all that we get from the pen of Sriharsa. This, in fact, is the true and correct anotomy of the Indian artists" Sivaramamurty.

Let us now refer to Sriharsa's anatomical details (11) in a tabular form, of the important limbs and sub-limbs, the facial description shewing the very minute observation and artistic insight of the poet :

Face.—(*i*) *Lips* with lines is compared to the Bandhukapuspa VII. 37, 41.

(*ii*) *Nose*:—like Tilapuspa VI. 36. wherein, front and threequarters view are both fully comprehended.

(*iii*) *Chin* with a dimple VII. 51. is a beautifying factor.

(*iv*) *Ear*—its curvature proceeding and vanishing in the cavity VII. 62.

(*v*) *Eyes.*—Compared with deer—VII. 53. Sivaramamurty observes: "The width and beauty of the eye of the fawn is proverbial. But the one thing to be noted in this comparison is that Sriharsa closely observes and dismisses the long streak proceeding from the root of the eye nearest the nose of the deer as unworthy of the beauty of King Nala and tells by means of a clever pun that this streak distinguishes the eyes of the fawn from his."

(*vi*) *Neck.*—Its rotundity and extreme grace being enhanced by the three lines, the creases—III. 66.

(*vii*) *Hair.*—'Damayanti's long tresses are given as black and curly, while Nala's locks are extreemely fine and of a thick growth—VII 21 and 67.

OTHER PARTS:

(i) **Nitamba.**—Resembling as a wheel (VII. 89) and nails resembling moons are conventional but—

(ii) (**Gulpha**).—Ankle should not be prominent in the artistic insight of *Sriharsa* VII 98.

(iii) **Heel.**—Fully developed is a mark of beauty—VII. 102.

(iv) **Fingers.**—Lovely only when they are long and wiry—VII-105.

With these bits of references and illustrations thereof, the pictorial depth in the *Naisadhiyacaritam*, let us close this in the words of that gifted and talented art-critic in our Indological Researches, Sri Sivaramamurty, who is really the pioneer to have taken up these studies from quite a new angle in the contemporary studies in Indian culture and literature:

"Sri Harsa has some artist's notes in his diary, so to say, and this is best brought home to the reader's mind by a peep into the XVIII canto of *Naisadha.* Here the palace of Nala is penned in all its glory. The mosaic floor is noteworthy feature (cf. न्यस्य मन्त्रिषु etc.,). We have the usual Citrasala of the royal household (12). Here we have perhaps the lengthiest description of the Citrasala in Sanskrit literature. The subjects of frescoes and the pictures in the gallery are all given out in detail.

"Inventive skill accounts for originality and variety of design (13). The designs like Makara (a figure something like a quaint dragon) are given a prominent place in *Patrabhanga (14).* Designs of letters, that form a feature of the two interesting branches of artistic science, Illumination and Calligraphy, is indicated sufficiently as has been noted before. This art of lettering is today an important force and the greatest forte of the artist designer and poster worker and serves best for advertisements. Old scripts are explored and hunted and new fantastic types created ; books are every day coming into field on the subject and we have such books as 'Alphabets', 'How to letter'. 'The art of Lettering', etc. We have the Black letter and the alphabet of the twelfth century serving very well the purpose of decorative artists. No wonder the *Nagari* script ॐ is specially chosen by Sriharsa as a tpyically artistic letter lending itself to design.

"Little need be said of pose. It is an all-accepted important factor in a picture. Sriharsa, knows technicalities of various poses as is evident from his references to such minor details like the *Vrksadhirudha* and *Latavestitaka* (15) types of embraces described in the *Kamasutra.* The commentary explains these two as two different varieties of graceful embrace. For the fine pose described in the verse इति स्फुटं तद्वचसस्तयादरात् सुरस्पृहारोपविडम्बनादपि कराङ्कसुप्तैककपोलकर्णया श्रुतं च तद्भासितमश्रुतं च we have the nearest approach in the figure of *Madalasa* in Ravi Varma's charming picture of *Madalasa Rtudhvaja.*" In the end let us close this account with his personal experience of a genuine artist (16)

Other poets.—Like *Kalidasa, Bana* and *Sriharsa,* other poets can also be worked out from this angle. The pioneering lead has already come from an eminent scholar and so to tackle up the subject, there is no dearth of guidance. Paucity of space forbids me to dwell at length on this topic, nevertheless a few words may be added on the stray references to pictures by other writers like *Bhavabhuti, Sri Harsadeva Magha, Somesvarasuri, Rajasekhara* and *Dhanapala.* These names are only barely touched here and it does not mean they exhaust the list.

Bhavabhuti's—*Uttara-Rama-Carita* gives us a very vivid knowledge of the principles of perspective which for the landscape artists was an essential pre-requisite. The picture of *Ingudipadapa* near *Srngaberpura*; of the *Ganga*; of the *Vatavrksa* called *Syama* on the way to *Citrakuta*; of the *Prasravana* mountain in all its glory ; the picture of parleying of *Surpanakha* with *Pancavati* as background; of *Pampa* lake and its surroundings—all show that painting natural scenery was a common feature implying knowledge of perspective.

Sri Harsadeva—is accredited with three very popular stageable dramas—*Ratnavali*, *Priyadarsika* and *Nagananda.* We have seen *Bana's alabu* for holding colours and *Kalidasa's varnikakarandaka,* a box for holding brushes; Sri Harsadeva speaks of '*Samudgaka*' cf. गृहीतसमुद्गकाचित्रफलकवर्तिका in the *Ratnavali* hinting practically at all the accessories of painting, colour box (*Samudgaka*), picture board (*Phalaka*) and brush (*vartika*).

Dandi.—In his *Dasakumaracarita* corroborates this meaning of Samudgaka as colour box—vide ucc. II.p. 99—मणिसमुद्गकात् वर्णवर्तिकामुद्धृत्य etc. where also are given some very important clues of the technique of painting like '*Niryasa*' and '*Kalka*' (already explained in the body of this book—cf. also 'Vartika and Background' chap. IV). These are related to the elucidation of the nature of colours also—cf. under Kalidasa.

Magha.—Is a versatile genius and his knowledge of the different branches of learning is a jealous tribute. In the 3rd canto of *Sisupalavadha*, there is a reference to the *Alekhya-karma* though not elucidating directly any pictorial technique or convention, nevertheless, he simply voices forth the opinion that too shining and too smooth a surface is not always quite convenient for drawing a picture :

यस्यामतिश्लक्ष्णतया गृहेषु विधातुमालेख्यमशक्नुवन्तः ।
चक्रुर्युवानः प्रतिबिम्बिताङ्गा सजीवचित्रा इव रत्नभित्तीः ॥शिशु ०३-३६

Rajasekhara—also evinces his great interest in this art. He seems to be fully conversant with the chemistry of colours. In his *Balabharata*, there is a reference to a particular aspect of this side-branch namely the causes for dimming the colours cf. निर्यद्ह्रासर, etc.

Dhanapala..—The author of *Tilakamanjari* shows his mastery of light and shade, the dexterity of only expert painters :

राजनीतिरिव, etc . ...

He also refers in some of the passages of his Tilakamanjari, to *Citropadhyayas* and towns-folk well-versed in the theory of painting as critics of art and pictures.

Somesvarasuri's.—Yasastilaka Campu also abounds with pictorial references giving an evidence not only of his depth of knowledge of the art but also that of the flourishing condition of this fascinating art. A very advanced, popular and interesting side-development of the pictorial art has been *Patralekhana*, i.e. painting of creeper-designs on the body of both man and beast. In Kalidasa's Meghaduta, we have already seen a description of Sindura painting on the elephant's body. In Somadevasuri's Yasastilaka is a passage describing the *bhuti* of the elephant consisting of *Bhakti-ccheda*—Drawings of festoons (flags), conch, discus, svastika, Nandyavarta and the like, make up the elephant's artistic decoration. This information is rare.

In painting of the bodily limbs (so popular in ancient India among the ladies), fingers and nails must have been more popular in the *Angaprasadhana* served as *Srngaranga* and *Sri Suri* does refer to it, simply echoing the practice :

ऊर्ध्वनखरेखालिखितनिखिलदेहप्रसादम् । Y.T.p. 463

Needless to multiply the further references to other poets and their works. Coomaraswamy (as already referrd to, cf. Chap. I) has also gathered many allied references in his monograph 'One hundred references to Indian Painting and further reference to Painting in India'—Artibus Asiac IV. pp, 41 and 126—and there is still a very fine scope for further researches in this hitherto unattended branch of profitable learning.

Book Illustration :—

In the end a third current of pictorial tradition may also be touched just to point out universal cultivation of this art and its appeal thereof 'चित्रे हि सर्वशिल्पानां मुखं लोकस्य च प्रियम्' It is the Indian pictorial art as developed in *Book-Illustrations*. Its. vogue though quiet common in other parts of India, Western India, however, may be credited to have taken higher strides in this direction as per the finds in our collections, a reference to one of these (cf. Illustrated Jain Manuscripts) has already been made. 'Gujarat possesses a large number of illustrated manuscripts mostly Jain which are preserved in the *bhandaras* at Ahmedabad, Patan and other places. The pictures found in these works appear to be the outcome of a special technique which obtained in Gujarat long before the advent of Mughals. The examples reproduced in the works of Dr. Coomarswamy and in the copiously illustrated volume of the *Jainachitrakalpadruma* furnish ample evidence of the existence of such a school'. *Hirananda Sastri's monograph* 'Indian Pictorial Art as Developed in Book-Illustrations' has brought out all these evidences to prove this exuberance in the development of Indian Painting and the reader is referred to glance at this work for necessary and interesting information.

THE LITERARY SUPPLEMENT—

Quotations from Kavyas

WORKS OF KALIDAS :

1. 'चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति' Malavika, I.

2. 'विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः......प्रासादास्त्वां तुलयितुमलम्' Megha.

3. 'चित्रलेखामाचार्यस्याललोकयन्ती तिष्ठति' Mal. I.

4. (i) तेनाष्टौ परिगमिताः समाः कथञ्चिद्बालत्वादवितथसूनृतेन सूनोः ।
साहश्यप्रतिकृतिदर्शनैः प्रियाया स्वप्नेषु क्षणिकसमागमोत्सवैश्च ॥
Raghu. VIII. 92.

(ii) 'वाष्पायमाणो वलिमान्निकेतमालेख्यशेषस्य पितुर्विवेश'
Raghu. XIV. 15.

5. 'सखि ! प्रणम भर्तारं, यः पार्श्वतः पृष्ठतः दृश्यते' । Mal. IV.

6. 'मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती' Megh.

7. कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः ।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ Abh. VI.

8. त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायाम्
आत्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
अस्त्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ Megha.

9. चित्रद्विपाः पद्मवनावतीर्णाः करेणुभिर्दत्तमृणालभङ्गाः ।
नखाङ्कुशाघातविभिन्नकुम्भाः संरब्धसिंहप्रहृतं वहन्ति ॥
Raghu. XIV. 16

10. हरेः कुमारोऽपि कुमारविक्रमः सुरद्विपास्फालनकर्कशाङ्गुलौ ।
भुजे शचीपत्रविशेषकाङ्किते स्वनामचिह्नं निचखान सायकम् ॥ R.III 55.
महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः ।
चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥ R. VI. 72.

11. ततः प्रकोष्ठे हरिचन्दनाङ्किते प्रमथ्यमानार्णवधीरनादिनीम् ।
रघुः शशाङ्कार्धमुखेन पत्रिणा शरासनज्यामलुनाद्बिडौजसः ॥ R.III.59

12. चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥
S. II 9.

13. उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् ।
बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ॥ K. I. 32.

14. 'स्खलतीव में दृष्टिर्निम्नोन्नतप्रदेशेषु' Abh VI

N. B. As regards 15, 16 and 17 cf. Abh S. Act. VI

18. पीतासितारक्तसितैः सुराचलप्रान्तस्थितैर्धातुरजोभिरम्बरम् ।
अयत्नगन्धर्वपुरोदयभ्रमं वभार भूम्नोत्पतितैरितस्ततः ॥ Kum XIV.31

19. नेत्रा नीतः सततगतिमा यद्विमानाग्रभूमी-
रालेख्यानां स्वजलकणिकादोषमुत्पाद्य सद्यः ।
शङ्कास्पृष्टा इव जललवमुचस्त्वादृशो जालमार्गै-
र्धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ॥ Megh.

20. (i) व्यूह्य स्थिता किञ्चिदिवोत्तरार्धमुन्नद्धचूडोऽञ्चितसव्यजानुः ।
आकर्णमाकृष्टसबाणधन्वा व्यरोचतास्त्रे स विनीयमानः ।
Raghu. XIII.51

(ii) 'स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम्, । Ku. III.

21. तस्य निर्दयरतिश्रमालसाः कण्ठसूत्रमपदिश्य योषितः ।
अध्यशेरत बृहद्भुजान्तरं पीवरस्तनविलुप्तचन्दनम् ॥
Raghu XIX. 32

22 (i) व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः ।
आत्मकर्मक्षमं देहं क्षात्रो धर्म इवाश्रितः ॥ Raghu I-13.
युवा युगव्यायतबाहुरंसलः कपाटवक्षाः परिणद्धकन्धरः ।
वपुः प्रकर्षादजयद् गुरुं रघुस्तथापि नीचै-र्विनयाददृश्यत ॥
Raghu III 34

(ii) वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये ।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्यमुत्पाद्य इवास यत्नः ॥
Kumara.1.35

(iii) दीर्घाक्षं शरदिन्दुकान्तिवदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव ।
मध्यः पाणिमितो नितम्बि जघनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसः श्लिष्टं तथास्या वपुः ॥ M. II.3.

23. राजा—वयस्य ! अन्यच्च, शकुन्तलायाः प्रसाधनमभिप्रेतमत्र विस्मृतमस्माभिः ।

विदूषकः—किमिव ?

सानुमती—वनवासस्य सौकुमार्यस्य च यत् सदृशं भविष्यति ।

राजा—कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं रचितं स्तनान्तरे ॥
Abh. VI

cf. also.

इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् Abh. I

24. 'सखि, रोचते ते मेऽयं मुक्ताभरणभूषितो नीलांशुकपरिग्रहोऽभिसारिकावेशः, Vik. VII.

25. वेणीभूतप्रतनुसलिलासावतीतस्य सिन्धुः ।
पाण्डुच्छाया तटरुहतरुभ्रंशिभिर्जीर्णपर्णैः ॥
सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती ।
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ Megha.

26. (i) त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः ।
वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितबिन्दुवर्षि च ॥
Kum. V.67.

(ii) आमुक्ताभरणः स्रग्वी हंसचिह्नदुकूलवान् ।
आसीदतिशयप्रेक्ष्यः स राज्यश्रीवधूवरः ॥ Ragbu XVII.25.

27. सुरगज इव दन्तैर्भग्नदैत्यासिधारैर्नय इव पणबन्धव्यक्तयोगैरुपायैः ।
हरिरिव युगदीर्घैर्दोर्भिरंशैस्तदीयैः पतिरवनिपतीनां तैश्चकाशे चतुर्भिः ॥
Ragh. X 86.

28. 'वित्तेशानां न च खलु वयो यौवनादन्यदस्ति' Megh

29. 'सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्तमार्गः' ,,

30. 'न दुर्वहश्रोणिपयोधरार्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः' Kum. I.

31. सखि ! तदा ससंभ्रममुत्कण्ठिताहं भर्तू रूपदर्शनेन तथा न वितृष्णास्मि यथाद्य विभावितश्चित्रगतदर्शनो भर्ता, Malavika. IV

32. अये ! अनुपयुक्तभूषणोऽयं जनश्चित्रकर्मपरिचयेनाङ्गेषु ते आभरणविनियोगं करोति । Abh. IV.

33. प्रतिकृतिरचनाभ्यो दूतिसंदर्शिताभ्यः समधिकतररूपाः शुद्धसंतानकामैः ।
अधिविविदुरमात्यैराहृतास्तस्य यूनः प्रथमपरिगृहीते श्रीभुवौ राजकन्याः ॥
R.XVIII.53.

4. चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।
संप्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥ Mala. II.

35. पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ Mala. I.

WORKS OF BANABHATTA

1. 'सुरासुरसिद्धगन्धर्वविद्याधरोरगाध्यासिताभिश्चित्रशालाभिः ……… दिव्यविमानपङ्क्तिभिरिवालङ्कृता' Ka. 99.

2. (i) 'सकलदेशादिश्यमानशिल्पिसार्थागमनम्'
(ii) 'सितकुसुमविलेपनवसनसंस्कृतैः सूत्रधारैः' H. C. 142

3. (i) 'चित्रलेखादर्शितविचित्रसकलत्रिभुवनाकाराम्' Ka. 176.
(ii) 'आलेख्यगृहैरिव वहुवर्णचित्रपत्रशकुनिशतसंशोभितैः' Ka. 241

4. (i) 'प्रत्यग्रलिखितमङ्गल्यालेख्योज्ज्वलितभित्तिभागमनोहराणि' Ka. 136
(ii) 'चतुरचित्रकरचक्रवाललिख्यमानमङ्गल्यालेख्यम्' H.C.142

5. 'चित्रावशेषाकृतौ काव्यशेषनाम्नि नरनाथे' H.C.175

6. (i) 'प्रविशन्नेव......चित्रवति पटे......कथयन्तं यमपट्टिकं ददर्श' H,C.153
(ii) 'यमपट्टिका इवाम्वरे चित्रमालिखन्त्युद्गीतकाः' H.C.138

7. 'वासभवने मे शिरोभागनिहितः कामदेवपटः पाटनीयः' Ka.536

8. 'प्रविवेश च द्वारपक्षलिखितरतिप्रीतिदैवतम्' H.C.148

9. 'सुप्तया वासभवने चित्रभित्तिचामरग्राहिण्योऽपि चामराणि चालयाञ्चक्रुः' H.C.127

10. 'आलेख्यक्षितिपतिभिरप्यप्रमणद्भिः संतप्यमानचरणौ' H.C.136

11. 'दिवसानसानेषु......चित्रभित्तिविलिखितानि चक्रवाकमिथुनानि' Ka. 446

12. 'अत्र च स्नानार्थमागतया......विलिखितानि......त्र्यम्वकप्रतिविम्वकानि वन्दमाना' Ka.262

13. (i) 'रूपालेख्योन्मीलनकालाञ्जनवर्तिका' Ka.455
(ii) वर्णसुधाकूर्चकैरिव करैर्धवलितदशाशामुखे चन्द्रमसि' Ka.527
(iii) 'इन्दुकरकूर्चकैरिवाक्षालिताम्' Ka. 246

14. 'अवलम्वमानतूलिकालावुकांश्च......' H.C.217

15. (i) उत्थापिताभिनवभित्तिपात्यमानबहलवालुकाककण्ठकालेपाकुलालेपकलोकम् । H C.142

(ii) 'उत्कूर्चकैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धवैर्धवलीक्रियमाणप्रासादप्रतोलीप्राकारशिखरम्' ibid.

16. वत्सस्य यौवनारम्भसूत्रपातरेखा' Ka.466

17: (i) 'रूपालेख्योन्मीलनकालाञ्जनवर्तिका' Ka.455
(ii) 'प्रातश्च तदुन्मीलितं चित्रमिव चन्द्रापीडशरीरमवलोक्य' Ka 548

18. आलिखिता चित्रफलके भूमिपालप्रतिबिम्बम् । Ka. 172

19. उभयतश्च......पुरन्ध्रिवर्गेण समधिष्ठितम्' Ka 143

20. बहुविधवर्णकादिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च...समन्तात्सामन्तसीमन्तिनीभिर्व्याप्तम्' H.C.143

21. (i) हरितालशैलावदातदेहः H.C. 188
(ii) (a) हंसधवला धरण्यामपतज्ज्योत्स्ना Ka.96
(b) हिमकरसरसि विकचपुण्डरीकसिते ibid
(iii) अभिनवसितसिन्दुवारकुसुमपाण्डरैः ibid
(iv) कर्णिकारगौरेण वीध्रकञ्चुकच्छन्नवपुषा ibid
(v) वकुलसुरभिनिःश्वसितया चम्पकावदातया H.C.33
(vi) दन्तपाण्डरपादे शशिमय इव H.C.70
(vii) (a) पीयूषफेनपटलपाण्रम् H.C,10
(b) शङ्खक्षीरफेनपटलपाण्डरेण H.C 21
(viii) विकचकेतकीगर्भपत्रपाण्डरं रजःसङ्घातम् H C.20

22. (i) तस्य चाधरदीधतयो विकसितबन्धूकवनराजयः H.C.29
(ii) कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य H.C.31
(iii) कुसुम्भरागपाटलं पुलकबन्धचित्रम् H.C.32

(iv) रुधिरकुतूहलिकेसरिकिशोरकलिह्यमानकठोरघातकीस्तबके— H. C. 47

(v) लोहितायमानमन्दारसिन्दूरसीम्नि ibid

(vi) माञ्जिष्ठरागलोहिते किरणजाले Ka. 53

(vii) बालातपपिञ्जरा इव रजन्य: Ka. 105

(viii) पारावतपादपाटलराग: Ka. 94

23. (i) (a) शुकहरितै: कदलीवनै: Ka. 42

(b) हारीहरिता H.C. 22

(ii) मरकतहरितानां कदलीवनानाम् Ka. 379

(iii) तरुणतरतमालश्यामले H.C. 28

24. (i) कृष्णाजिनेन नीलपाण्डुभासा......धूमपटलेनेव Ka. 72

(ii) रासभरोमधूसरासु Ka. 52

(iii) वनदेवताप्रासादानां तरुणां......तपोवनाग्निहोत्रधूमलेखासु Ka. 52

(iv) कपोतकण्ठकर्बुरे... तिमिरे H.C.145

(v) शफरोदरधूसरे रजसि H.C. 21

25. (i) गोरोचनाकपिलद्युति: Ka. 126

(ii) हरितालकपिलपक्ववेणुविटपरचितवृतिभि: Ka. 393

(iii) सन्ध्यानुबन्धताम्रे परिणततालफलत्विषि कालमेघमेदुरे H. C. *15*

(iv) धूसरीचक्रु: क्रमेलककचकपिला: पांसुवृष्टय: **H.C. 162**

(v) गोधूमधामाभि: स्थलीपृष्ठैरधिष्ठिता H. C. 94

26. (i) जरन्महिषमषीमलीमसि तमसि H. C. 81

(ii) गोलाङ्गूलकपोलकालकायलोम्नि नीलसिन्धुवारवर्णे वाजिनि

(iii) चाषपक्षत्विषि तमस्युदिते H. C. 16

27. (i) आचमनशुचिशचीतिमुच्यमानार्चनकुसुमनिकरशारम्’ H.C. 19

(ii) ‘आभरणप्रभाजालजायमानानीन्द्रधनु:सहस्राणि’ H.C. 71.

(iii) 'पाकविशरारुराजमाषनिकरर्मीरितैश्च H.C 94.

(iv) 'शबलशार्दूलचर्मपटपीडितेन' H.C. 232.

(v) 'तिर्धङ्नीलर्यवलांशुकशाराम्' H.C. 79.

28 *(i)* (a) 'स्कन्धदेशावलम्बिना कृष्णाजिनेन नीलपाण्डुभासा तपस्तृणानिपीतेनान्तर्निपतता धूमपटलेनेव परीतमूर्तिः' K.A.72

(b) 'सरस्वत्यपि शप्ता किञ्चिदधोमुखी धवलकृष्णशारां दृष्टिमुरसि पातयन्ती' H.C. 13.

(ii) 'आकुलाकुलकाकपक्षधारिणा कनकशलाकानिर्मितमप्यन्तरगतशुकप्रभाश्यामायमानं मरकतमयमिव पञ्जरमुद्वहता चाण्डालदारकेणानुगम्यमानम्' K.A. 21.

(iii) 'आमत्तकोकिललोचनच्छविर्नीलपाटलः कषायमधुरः प्रकाममापीतो जम्बूफलरसः' Ka 36.

29. 'चक्षुः कुरङ्कैर्घोणावंशं वराहैः स्कन्धपीठं महिषैः प्रकोष्ठबन्धं व्याघ्रैः पराक्रमं कैसरिभिर्नमनं... ...माधवगुप्तम् H.C. 140

30. 'सद्य एव कुन्तली किरीट कुण्डली हारी केयूरी मेखली मुद्गरी खङ्गी च भूत्वावाप विद्याधरत्वम्' H.C. 115.

31. 'देवताप्रणामेषु मध्यभागभङ्गो नातिविस्मयकरः' Ka. 335.

32. 'अङ्गभङ्गबलनान्योन्यघटितोत्तानकरवेणिकाभिः' Ka. 75.

Naisadhiya-Carita of Sriharsa

1. (i) भ्रुवौ दलाभ्यां प्रणवस्य यस्यास्तनौ भालतमालपत्रम् ।
तदर्धचन्द्रेण विधिर्विपञ्चीनिक्वाणनाकोणधपुः प्रणिन्ये ॥ X. 85.

(ii) द्विकुण्डली वृत्तसमाप्तलिप्या कराङ्गुली काञ्चनलेखनीनाम् ।
कैश्यं मषीणां स्मितभा कठिन्याः काये तदीये निरमायि सारैः ॥
X. 86.

2 ते तत्र भैम्याश्चरितानि चित्रे चित्राणि पौरैः पुरि लेखतानि ।
निरीक्ष्य निन्युर्दिवसं निशां च तत्स्वप्नसंभोगकलाविलासैः ॥
X.35.

3. पुरि पथि द्वारगृहाणि तत्र चित्रीकृतान्युत्सववाञ्छयेव ।
नभोऽपि किर्मीरमकारि तेषां महीभुजामाभरणप्रभाभिः ॥ X. 31.

4. प्रियं प्रियां च त्रिजगज्जयिश्रियौ लिखाधिलीलागृहभित्तिकावपि ।
इति स्म सा कारुवरेण लेखितं नलस्य च स्वस्य च सख्यमीक्षते ॥
I. 38.

5. (i) भित्तिचित्रलिखिताखिलक्रमा यत्र तस्थुरितिहाससंकथाः ।
पद्मनन्दनसुतारिरंसुतामन्दसाहसहसन्मनोभुवः ॥
XVIII. 20.

(ii) पुष्पकाण्डजयडिण्डिमायितं यत्र गौतमकलत्रकामिनः ।
पारदारिकविलाससाहसं देवभर्तुरुदटङ्कि भित्तिषु ॥ XVIII. 21

(iii) नीतमेव करलभ्यपारतामप्रतीर्य मुनयस्तपोर्णवम् ।
अप्सरः कुचघटावलम्बनात्स्थायिना क्वचन यत्र चित्रिता ॥
XVIII. 26.

6. (i) गौरीव पत्या सुभगा कदाचित्कर्तेयमप्यर्धतनूसमस्याम् ।
इतीव मध्ये विदधे विधाता रोमावलीमेचकसूत्रमस्याः ॥ VII. 83.

(ii) अपाङ्गमालिङ्ग्य तदीयमुच्चकैरदीपि रेखाजनिताञ्जनेन या ।
अपाति सूत्रं तदिव द्वितीयया वयःश्रिया वर्धयितुं विलोचने ॥
XV. 34.

7. (i) पुराकृतिः स्त्रैणमिमां विधातुमभूद्विधातुः खलु हस्तलेखः ।
येयं भवद्भाविपुरन्ध्रिसृष्टिः सास्यै यशस्तज्जयजं प्रदातुम् ॥
V

(ii) अस्यैव सर्गाय भवत्करस्य सरोजसृष्टिर्मम हस्तलेखः ।
इत्याह धाता हरिणेक्षणायां किं हस्तलेखीकृतया तयास्याम् ॥
VII. 72

(iii) हस्तलेखमसृजत् खलु जन्मस्थानरेणुकमसौ भवदर्थम् ।
राम राममधरीकृततत्तल्लेखकः प्रथममेव विधाता ॥ XXI. 69

8. (i) विरहपाण्डिम, राग, तमोमषीशितिम, तन्निजपीतिम वर्णकैः ।
दश दिशः खलु तद्दृगकल्पयल्लिपिकरी नलरूपकचित्रिताः ॥
IV 15

(ii) पीतावदातारुणनीलभासां देहोपदेहात्किरणैर्मणीनाम् ।
गोरोचनाचन्दनकुङ्कुमैणनाभीविलेपान्पुनरुक्तयन्तीम् ॥ X.97

9. न्यस्य मन्त्रिषु स राज्यमादरादारराध मदनं प्रियासखः ।
नैकवर्णमणिकोटिकुट्टिमे हेमभूमिभृति सौधभूधरे ॥ VIII.3

10. स्थितिशालिसमस्तवर्णतां न कथं चित्रमयी विभर्तु या ।
स्वरभेदमुपैतु या कथं कलितानल्पमुखारवा न वा ॥ II 98

11. cf. N.C. VII. 21, 33, 36, 37, 51, 62, 66, 67, 70, 89
98, 102, 105 and 106.

12. कुत्रचित् कनकनिर्मिताखिलः क्वापि यो विमलरत्नजः किल ।
कुत्रचिद्रचितचित्रशालिकः क्वापि चास्थिरविधैन्द्रजालिकः ॥
XVIII. 1

13. स्तनद्वये तन्वि परं तथैव पृथौ यदि प्राप्स्यति नैषधस्य ।
अनल्पवैदग्ध्यविवर्धिनीनां पत्रावलीनां वलना समाप्तिम् ॥ III. 18

14. दलोदरे काञ्चनकेतकस्य क्षणान्मसीभावुकवर्णलेखम् ।
तस्यैव यत्र स्वमनङ्गलेखं लिलेख भैमीनखलेखिनीभिः ॥ VI. 63

15. क्रमोद्गता पीवरताधिजङ्घं वृक्षाधिरूढं विदुषी किमस्याः ।
अपि भ्रमीभङ्गिभिरावृताङ्गं वासो लतावेष्टितकप्रवीणम् ॥ VII.97

16. चित्रतत्तदनुकार्यविभ्रमाध्याय्यनेकविधरूपरूपकम् ।
वीक्ष्य यं बहु धुवञ्शिरो जरावातकी विधिरकल्पि शिल्पिराट् ॥
XVIII. 12

Appendix B—Illustration—Could not be given due to the paucity of funds in this edition.

Appendix C—vide चित्र-लक्षणम्—ahead.

Part III

The Supplement
OF
Royal Arts

The Six-fold Fine Arts

1. Music
2. Dance and Drama
3. Poetry
4. Architecture
5. Sculpture-Iconography and
6. Painting

षडङ्गो वेदः

षड् दर्शनानि

तथैव

षट् कलाः

Introduction

No Nation can ever shape its destiny and build its nation-hood as well rise to its highest peak of glory unless the roots of this emergence are not taken from the Ancient heritage. What was the impact of *Kala* whether *Lalita* or otherwise on our living in the ancient days? It was a blossoming of the youth of the Nation, it was the hall-mark of our culture and civilization. Art of a country is considered a matrix of its civilization. *Kala* can be cultivated only when culture was rising. Culture and Kala, the twin sisters, are the hall mark of a nation. Let us recollect that glorious epock of *Vikramaditya* when Nine jems were shedding their lustre in his court. Let us also recollect those golden days of the Imperial Guptas when culture and *Kala* were blossoming in their full bloom. Do we not know that very prosperous period and the most congenial and refined atmosphere of the court of *Dharadhipa* Bhoja. In this context, may we not recollect that celebrated treatise of *Vatsyayana*, the immortal classic, the *Kamasutra*? Can we not recapatulate the Sanskrit Romances like *Kadambari* of *Banabhatta* and poetry of *Kalidasa* wherein all the *Lalita Kalas* were given the most prominent place in the culture and refinements of men and women of those days. A *Nagaraka* or *Nagarika*, in the terminology of Kamasutra is one who cultivates Kalas. Accordingly the tradition of Kamasutra furnishes an authentic history that every Nagarika had in his house a bowl and brush. We were all aware of the most flourishing tradition of *Catussasti-Kalas*, which need some exposition.

Art in our tradition is synonymous with *Silpa* and Kala or more appropriately with Silpa-kala. It is the subject matter of *Silpa-sastras*. The traditional list of the sixty-four arts, the Catussasti-Kalas is referred in practically all the ancient sources of literature, Brahmana, Baudha and Jaina. The *Srimadbhagavata*, the *Harivamsa*, the *Visnupurana* are noted for their reference. The reputed work of Buddhists, the Lalita-Vistara also refers to these Kalas. The *Uttaradhayana-sutra* of the Jainas equally talk of these Kalas. A good many celebrated commentators on these scriptural texts have a creditable expatiation on the artistic culture of ancient India. The foremost credit goes to the celebrated commentator of Kamasutra, *Yasodhara*, who has realy made some illuminating observations on the interpretation of the Kalas, like *Yana-matrika*, which I have been able to rehabilitate these kalas on their proper codification and culture as well, in my Vastusastra Volume I.—Hindu Science of Architecture. This brief indication is sufficient to establish that Hindus had equal regards to their spiritual as well as material culture and civilization. To think that ancient Hindus were merely spiritualists, is not a fact. If there were Vedas, there were also Upa-vedas. These Upavedas like *Ayurveds*, Science of medicine, *Dhanurveda*, Military Science, *Gandharva-veda*, Science of Music and *Sthapatya-veda*, Science of *Vastu-Silpa-citra* were founders of Technical Sciences and Fine arts of India. There was yet anothere *Upa-Veda* called *Artha-veda*, the Science of Polity and State-craft. *Natya-Veda* is nothing but a supplement of *Gandharva-veda*. We shall have an occasion to dwell on these at the proper place. In India there was hardly any line of demarcation between Science and Art and Science without Philosophy had no meaning for us. Hence our lore was an integrated whole. My contention is that if there were Vedas representing ritual, religion and philosophy, there were also upa-vedas, founding the material sciences—technical as well as positive. Hindus had founded both the *Vidyas*, the *Para* and the *Apara*. Every Veda had an Upaveda. *Ayurveda*, the Science of medicine (including Chemistry, Botany and Physiology) was attached to *Rgveda*. Similarly, *Dhanurveda*, the Military Science, was attached to *Yajurveda*. *Gandharva-veda* and *Sthapatya-Cum-Artha-Veda* to *Sama* and *Atharva* respectively. This *Artha-Upaveda* represents social organisation and State-craft. We know of the *Arthasastra* of *Kautilya* the most reputed treatise on polity and war-strategy. Thus our Vedas and Upavedas have given composite content to make our life perfect in both the aspects, the spiritual and the material, How could otherwise we would have evolved the definition of Dharma as :

"यतोऽभ्युदयनि : श्रेयससिद्धि : स धर्मः"

Dharma does not mean dogma or ritual, it means the sustaining factor of life in its most complete aspect. *Abhyudaya* stands for material prosperity and *Nissreyas* for *Moksa*, the release of the soul from bondage. These are cardinal postulates which have prefected our culture. Thus we can appreciate the balancing of Materialism and Spiritualism in our culturs.

The immortal classic of *Vatsyayana*, the *Kamasutra* has become a taboo on account of too much irrational out-look on our part. The fact is that youth and beauty, as an essential condition for the cultivation and development of arts, reached a fuller recognition and a more elaborate treatment in the erotic group of literature. In the *Kamasutra*, youth and beauty, is the main theme. The arts have nothing to do with religion. The later history however, brought about a transformation in the outlook of arts, because the arts like architecture, sculpture (iconography), poetry and painting as well as music and dancing became the hand-maids of religion or more correctly of Devotional Fervour. A good many arts died out and the most prominent ones became the subject matter of the *Sastras—Silpa-Vastu*-texts. The revival of the *Silpa-sastra* would revive our art-consciousness. I have in my own way, devoted and dedicated all energy to the study of this neglected lore of India and I am sure some day may come when these studies and researches may bring about some thinking in the planning of modern India as opined by the Late Gadgil, the ex-Governor of Panjab —Vide his Fore-word to my Vastusastra Vol I—Hindu Science of Architecture.

I amy also refer to some very popular classics, wherein these arts are equally extolled. Kalidasa, the sweetest bard of India, was a typical cultured citizen—a *Nagarika* as well as an expert in all three well-known arts—Dancing. Painting and Music, as is evident from his three dramas. *Malavikagnimitra* opens us a leaf of the chapter on Dancing, Painting is given sufficient prominece in *Sakuntalam* and *Vikramorvasiyam* is noted for Music.

Sivaramamurty's significant remark in this connection is noteworthy (cf. his paper 'Kalidasa and Painting' J. O. R. Vol. III 1933) : "From the Citra salas, decorations of houses with pictures, portraits and imaginary pictures drawn on board and painting of creepers on human body, the colour decoration of the elephant, down to the comparatively insignificant border decoration of garments, there was nothing so trivial as not to give scope for the expression of the enthusiasm of the time for this noble art. It was not the professional artist that was the only store-house of this knowledge. Painting was a part of the polite education of the day and was freely practised by both sexes. Portrait-painting appears to have been very popular; memory and imagination are also given stimulus by paintings being executed even in the absence of models. The latter Kalidasa styles Bhavagamya Citra".

In my book—Hindu Canons of Painting or *Citralaksanam*—I have been able to fully expound this art with special reference to the poetical works of *Kalidasa*, *Banabhatta*, *Sriharsa* and so on so forth under the different headings in the Canons of Painting. For Bana, the saying "बाणोच्छिष्टं जगत्सर्वम्" is really very appropriate, since he has not left any of the two domains-the *Sthavara* and the *Jangama* for his descriptions with his super artistic expression. The colour-scheme of *Bana* is really a masterpiece and I have dwelt at length in the above-quoted work of mine, It is a fact that *Bana* has excelled all, in his mastery of pictorial art.

With this brief introduction to the artistic culture of India, I must invite the attention of the leaders and planners of modern India to please ponder over the reason as to why most of the arts have died out from our society ? The reason may be manifold, but the main reason is : We are neglecting our past, we are epually ignorant of our Technical Heritage both in Technical Sciences like *Sthapatya*, Canons of Town Planning, Engineering and Architecture as well as the Science of ancient Polity and State-craft and the Fine arts like Painting, Dancing, Drama and Music. Music and Dancing no doubt are to some extent preserved by the hereditory possessions and culture in the scattered families of the South and the North, but architecture is altogether banished and all our buildings are being modelled and constructed on the cold countries pattern which are not at all suited to this very hot climate of India. What is the implication of Puranic and Agamic Injunction :

"शिलास्तम्भं शिला कुड्यं नरावासे न योजयेत्"

I shall take up this issue at its proper place, Now before I embark upon my central thesis to expound the principal Fine Arts, the *Lalita-Kalas,* I must say something on the genius of the Art of India. According to *Yasodhara,* the celebrated commentator on *Vatsayana Kamasutra,* the sixty four arts are the basic arts which may be divided into 518. This shows how Indians were fond of arts. Some of the arts like music, dancing and painting may be termed es fine, others like carpentry, commercial and applied, and still others like *Vastuvidya* as technical and practical. Some of the so-called arts mentioned in this list may be better called skills and social manners like make-up, puns and jokes. The list also includes, medicine mechanics, matallurgy and chemistry. This view of art as adopted by *Vatsyayana*-Kamasutsa, is purely secular, and may be designated as social tradition of Art. The fact that only some arts are given prominence in *Vastusastra* is due to their particular association with art and architecture. *Alekhya* (Painting), *Partimala* (Sculpture and Iconography—vide Jivagosvamin's and Vallabhacary's interpretation), *Taksana* (Carpentry), *Vastu-Vidya* (Architecture) the *Yanamatrika* (Mechanical contrivances wrongly interpreted by P. K. Acharya as science of accidents) are treated in these texts, while others have been left out altogether. This is a very interesting episode in the cultural history of India. It shows that the utilitarian view of culture and civilization had the upper hand in shaping the art history of our land. The use and disuse of these arts determine life and death of a culture and its refinement and, accordingly, a good many arts have altogether died out, and a few references can be found only in the classical writings like *Banas's Harsacarita* and Kadambari, Dandin's *Dasakumaracarita* and in so many other works. Some of arts, included in the list of 64, pertain to women and such arts may be said to be associated with beauty and youth, which, in their turn suggest the very flourishing state of material culture and civilization of India. This evidence is helpfull in expounding the sociological aspect of Indian art which is wrongly regarded as mainly a religious culture.

As regards the aesthetic stand-point of Hindu art, the aesthetic and the religious points of view go together. Aesthetics is not only the science of the technique of Arts, but also a philosophy of art, and the intimate relationship between philosophy and religion is well known. Hence both these points may be said to be integrated into one. Accordingly it may be noted that in India of the past threre was no hard and fast line of demarcation between the mechanical and the fine arts. All arts were fine in the sense that every art was to arouse some kind of aesthetic pleasure or experience, hence Muses of Fine Arts did not descend on earth one after another. Poetry, Painting, Music, Dancing, Sculpture, all were life companions of man even in rudimentary moorings of his civilised life. Some of the earliest Caves, in relation to painting at least, show this trait of the early human civilization. The *Visnu-dharmottara-Purana* is remarkable for its proclamation that painting without dancing is an incomprehensible art. Music in some form or other was cultivated in the communal or individual way. Gradually a philosophy of art developed

With these introductory remarks let me enunciate the main domain of Fine Arts. Like *Sadango Vedah*—the Six limbs or Six auxilliary Sciences *Sad Darsanani*—the Six Systems of Indian Philosophy—of the Veda so there were also six K*alas* and they are :—

1. **Music**
2. **Dance and Drama**
3. **Poetry**
4. **Architecture (Vastu)**
5. **Sculpture-Iconography (Silpa)**
6. **Painting (Citra)**

Let ms take these one by one :

1. *MUSIC—Sastra and Kala*(**Gandharva-Veda**)

Music to my mind has two aspects, one individual communion and the other public performances. Hence in the latter aspect, Music and Dance are intimately connected, hence Gandharva-veda may be said to be the store house of both these *Kalas.* Abhinaya-darpana rightly echoes this aspect of the combined and coordinated constitution. *Gandharva Veda* is only an *Upa-veda. RK.* and *Sama Vedas* are the oldest documents of the Indo-Aryan literature where words are all set to music. The words like "*Gatha*" "*Gana*" etc. occuring in the *RK. Veda* indicate that the Aryans chanted the *Mantras.* In the *Atharva-veda* also there are some such indications, whcich point out that songs and hymns were used in the same sense. There are certain references even to Dancing in the *Rk-Veda*; also are names there of musical instruments: *Dundubhi, Vina, Vanaspati, Adambara,* (drums), *Gargara,* Karkari (Material musical instruments), *Vana, Ghata* etc. etc. The fundamental basis of Indian music is melody and rhythm and it has developed in a manner some what different from that of the west. In the west there are harmony, counterpoise and orchestration and melody is subservient to the whole design. In the western music melody is absent and harmony is all. It is this unique character of Indian music that we have developed a philosophy of Music, what is called *Nada-Brahma,* as well as the later developments of the Devotional songs, in the *Vaisnava* movement as founded by that great saint Chaitanya. With this brief introduction let me purview the history of Music in India.

The Science of Music, no doubt, is as old as any of these *Upavedas* and there are abundant references to its antiquity in the later literature on Music, but unfortunately, this branch of technical lore is also hidden from the stand point of syetematic and scientific exposition. Much has been done in the preservation of folk-lore in an intimate relationship with Dance, Drama and Instrumental Music, but its codifications, as are found in ancient, early medieval and later medical literature, need a projected planning of resarch. South Indian Musicians, *Sangita-Panditas, Nrtta-Kovidas* have done a remarkable service in the preservation of this lore, but Sanskrit scholars especially the Vedists, the experts of *Sama,* may take up this especially lost thread to reconstruct the whole science.

Science of Music is intimately related with Metaphysics. The whole cosmology is based on *Iccha* and *Nada* and the concepts of *Nada-Brahma* and *Sabda-Brahma* are well known. The ancient music aimed at sound in pure form or *Brahman,* now it is conceived as a means of aesthetic enjoyment. The non-Aryan contributions in the realm of ancient music especially the Pre-Vedic times were the real contents. Then followed the period of Hymns, of the *Arcika* period or more appropriately the *Gatha* period or the period of Tune or the *Saman*. It was on the basis of three *Svaras*—*Udatta* etc. that seven notes were discovered in Indian Music. This development may be termed as religious culture. Secular music was also gradually asserting itself. Various types of regional music developed in different regions of the land, sung for the communal entertainment and enjoyment. Epics, *Puranas* and other ancient literature all corroborate this culture. Ancient authors like Five *Bharatas*—*Nandi, Kohala, Dattila, Bharata* and *Matanga* are the first promulgators. *Narada's Sangitamakaranda* is another Land-mark.

The Buddhist period is also noted for the exhuberance in musical authorships as referred to by *Abhinava-gupta, Saradatanaya, Nanyabhupala, Parsvadeva* and *Sarangadeva*, the 10-12th century writors. Some of these celebraties are *Astika, Apisali. Uttara, Umapati, Katyayana, Kamadeva, Kumbhodbhava, Ghantaka, Chatraka, Datta, Devara, Drauhini, Dhenuka, Priyatithi, Binduraja, Bhrata, Kasyapa*—Several *Bhattas* (as may as six), *Rahula, Vena, Vyasa, Vacaspati, Sakaligarbha, Surya* and *Suresvara*.

The 3rd period of Indian Music begins with the Hindu Revival after the decline of Buddhism. Most of the treatises are lost, the writers can only be reconstructed from the references and the modest list is: *Udbhata, Lollata. Sankuka, Utpaladeva, Nrsinhagupta, Abhinavagupta*, the reputed author of *Adhinavabharati*. *Bhojadeva, Simhana, Abhayadeva, Mammata* (different from *Kavyaprakasakara*), *Locanakavi Rudrasena, Somesvava III* (the author of Manasollasa), *Locanakavi* *(Rajatarangini), Paramardi, Devendra* (*Sangit-muktavali*), *Somesvaradeva (Sangitaratavali*), *Saradatanaya* (*Bhavaprakas*), *Nanyabhupala* (*Sarasvatihrdayalamkara*).

In this limited space it is not possible to dilate upon the massive treatment of this fascinating science with especial reference to the classification of *Ragas*—*Suddha, Bhinna* and *Sadharana* etc. and their *Jatis*, Nomenclature. However a note may be struck that king Somesvara's *Manasollasa*, is a store-house for some rare information in regard to Non-Aryan influence—vide *Velavulli* melody mentioned in it.

Hence in the development of Indian music, the two distinct styles Northern and Southern styles cannot be under-estimated. *Prabandhas* or Musical compositions are also a notable development in the technique of India Music.

As regards musical instruments, it is equally a formidable subject. The references go to the earliest times, even to pre-Vedic or pre-Aryan age. The varied instruments found in Mohenjo-daro and Harappa excavations include a seven-keyed flute which denotes seven note-places, and a stringed musical instrument resembling the *Vina*. *Vina* and *Mrdanga* were current in *Vedic* times and the types of the *Vina* as refered in later literature are as many as fifteen to eighteen. *Dundubhi* and *Bhumi* are also refered to, in *Samhitas*. The *Naradiya-Siksa* mentions both the *Vina* and the *Venu* connecting former with Vedic music and the latter with *Gandharva* or popular music. The *Visnudharmottara* devotes one full chapter on musical instruments entitled "*Atodyavidhi*" and here the four types of traditional musical instruments are described: *Tata* i.e. stringed instruments; *Susira* i. e. wind instrument; *Ghana*, i.e. metallic instruments and *Avanaddha* i.e. stretched instruments like drum.

Somesvara's Manasollasa also incorporates further developments in this art along with so many varieties and sub-varieties of these principal classes of musical instruments. *Kinnari Veena* may be said to represent *Kinnara-gana* and *Yaksa-gana* still prevallent in South India.

The Music as propounded in *Bharata*'s *Natyasastra* is rather obsolete. *Sarangadeva's Sangita-ratnakara* is the most popular treatise on Indian Music. *Sangita-ratnakara* says, "*Dhatu* and *Matu* combine to produce a song; "*Dhatu* is *Nada*, or note, and *Matu* is *Aksara*, or word. Again the same treatise also says, —"Complete music is produced by the harmonious combination of song, dancing and instrumental music"—Further, that book writes :—"The chanting of hymns was instroduced in the *Rk-Vedic-age*, which developed into song in the *Sama Vedic* times, which again was improved into dramatic performance in the *Yajur-Vedic* times, but the synthesis of all aesthetic emotions (*Rasa*) was achieved during the age of the Atharva Veda."

II—DANCING-NATYA-NRTTA-SASTRA AND KALA (NATYA-VEDA)

Hindu dance, no doubt, has in the recent times, been made known to the wide world by sincere endeavours of some leading exponents of this art like Udayashankar, Sankarana, Num-budripad Nataraj Vashi, Rukmini Devi, Mrlanini, Menaka Devi, Sadhana Bose, Sambhu Maharaj and so many other reputed dancers of the modern India. It remains, however, to be said that this Hindu dance can not be mastered in all its aspects, both according to the rules of the *Sastra* and to the various conventions and styles preserved within the particular parts of this country. This forgotton art lay burried for ages in the painted and sculptured figures in the old monesteries like Ajanta and temples like Aihole and Bhuvanesvara and Khajuraho or remained with particulars classes, families and localities mostly uncared for.

Hindu dance originated in the intimate companionship of Dance, the *Natya*. Therefore *Natya* or *Drama*, and dancing too, primarily represent *Rasa* or emotional fervour; secondarily, they aim at *Abhinaya* or presentation of life through the four different kinds of artistic expressions viz. physical movements (*Angika*), dialogues (*Vacika*), decorations (*Aharya*) and heightened emotion (*Satvika*).

Nandikesvara, the earliest exponent of Hindu dance, writes; "Dance is of three kinds : *Natya* (dance-drama, dance with dialogue), *Nrtta* and *Nrtya* (the two forms of dance proper)". *Natya* and *Nrtta* should be witnessed particularly at the time of festival. *Natya* has some traditional story for its theme, whereas *Nrtta* is composed of the traditional movements of the body without reference to any particular mood or emotional fervour whatsoever. When *Natya* is adorable for the morale of the story that it represents, *Nrtta* provides an aesthetic approach to the art of dancing. *Nrtya*, however, suggests *Rasa* or fervour, and *Bhava* or mood, particular to the separate movements in the dance and the personal mental conditions of the dancer. *Nrtya* is entierly an emotional approach to the art of dancing and is recommended to be held at royal courts.

Dance in India once held an important place in the cultural life of the people. Inspired by the different moods of nature and expressed through symbols, dancing was very often found to provide suitable subjects for execution both in sculpture and in painting. Moreover, as the ancient *Hindus* went on the outlying countries towards the east of India to Siam, Combodia, the Islands of Java and Bali—on trade missions particularly, they carried with them their religions, Hinduism and Buddhism, and their art of sculpture and dancing to those places, where the traditions of old Indian art may even today be seen burried amidst the native ways of life, art and religion. Under the Buddhist monarchs, the missionaries also helped much in the propagation of the religious, artistic and cultural ideals of India into those countries.

The origin of Hindu dance is very ancient and romantic as well. It first flourished in Heaven and then came to the earth. All these references may be purviewed in old literature of *Samhitas*, *Brahmanas* and especially in *Bharata's Natyasastra*. The so called mythical origin of *Tandava* Dance is equally a very romantic theme of our scriptures. This *Tandava* Dance ows its origin to Siva's majestic as well as terrible dance at the time of his beloved (*Sati's*), loss and the Great God intended that his strange and unparralleled dance of *live* and life should be incorporated in the *Natya-Veda*, written premarily by *Brahma*. The God Commissioned *Nandikesvara* or *Tandu* for the work. Therefore dance formed a principal part of drama. Since *Tandu* formulated first in Heaven and then on Earth, it was known as *Tandava*. This dance is masculine in expression, vigorous in mood and terrible in certain other features. So, the necessity of a sweet, graceful and feminine dance to exist side by side with the vigorous and the terrible one was greatly felt. Even the Great God, Siva, was extremely sorry for the absence of a sweet, feminine grace in the art of dancing that he had given to the gods and the mortals. He requested Parvati, who had no doubt been recalled to life, to fill in what his own dance was wanting. Parvati, to give a complete shape to the entire art of dancing, to effect a perfect balance and harmony between the Terrible and the Sweet, herself composed the art of *Lasya* dance.

Like the art of painting and sculpture, the art of dancing. in

India has a romantic and religious aura about it and is stepped in cosmic symbolism, natural inspiration and aesthetic ideal. It is much above mere imitation of emotions, mere pleasure of the sense or mere faith in religion. Though the art of Indian dance owes its origin to divine conception, it has besides an appeal that goes to stir up every human heart.

We have heard something about the intimate relationship between Dance and Drama. However it would remain incomplete to say that music was not equally integrated into this Trinity of Dance, Drama and Music. That dramatic presentation in the early days of India was made chiefly through dance-displays, is contained even today in the ramnants of the Kathakali dances of South India, which are regarded as the least affected forms of the Old Indian art, The gestures, that are the very soul of dancing, also constitute, the main techniques of dramatic display. Moreover, as *Nandikesvara* points out, dances were held in the same halls of enioyment where the dramas would be staged. According to sages like Bharata and others, dance (*Natanam*) is composed of *Natya* (drama), *Nrtta* and *Nrtya.*

What was the position of dancer and dancing girl in those days, may not be dilated upon here on account of paucity of space, The history of ancient India especially those golden days of Guptas and the medieval effulgence in the artistic ornamentation of those days fully speak of this heritage. The south Indian traditions are still in vouge. We have enough of the accounts of the *Devadasis* of South India. *Devadasis* are dedicated girls in Temples and this was not uniqe to our Southern part. Strabbo records a practice of dedicating girls in the temples of Ammon in Egypt, not dis-similar to that in Armenia. Similarly the insignia of the temple dancers according to Conjeevaran records consist of the figure of cupid, married to a sword, a dagger or the temple deity, a courtesan is never widow. This is the story of the *Devadasis* of South India. These *Devadasis* were women exactly similar to the female Votaries of Egypt, Syria or Mesopotamia. The dancing girl's duties, then as now, are to fan the idol with *Camara*, to carry the sacred light called *Kumbarthi*, and to sing and dance before the god when the same is carried in procession. Incriptions show that in 1004 A.D. the great temple of the Chola king, Rajaraja, at Tanjore, had attached to it, four hundred women of the temple, who lived in free quarters in the four streets round about it, and were allowed tax-free land out of the endowments.

As regards the stage-craft, expressions by suggestions and code of gestures, they more appropriataly pertain to the Dramatic art. Since Dance and Drama are twin sisters, naturally the exhaustive treatments on *Bhavas*, *Mndras*, and *Rasas* are euqally formidable subjects of Dances and drama and these we may not deal in details here.

Hindu dance as codified in texts is of two kinds: *Marga* or standardised or classical and *Deshi*, or popular. It may also be sweet and feminine, or harsh and masculine, i.e. *Lasya* or *Tandava*. *Tandava* dance originates from the name of the sage, *Tandu*. The distinguishable features of this dance lie in the accompanying music in the *Mudras* or figurer works, and in the postures. That dance whose *Karnas* and *Angaharas* are stiff and harsh and whose *Vrtti* is *Arabhati*, is known as *Tandava*. Again, the dance, whose *Angaharas* and *Layas* are sweet, whose *Vrtti* is *Kaisiki* and wherein music holds a prominent place, is known as *Lasya*. We may not enter into the different and manifoid varities of these main tpyes of Hindu dance,

With this brief exposition of Hindu Dance, let us not forget the practice which is still preserved in some of the scattered reputed families of India.

Before we start with this account, let us have an idea of the classical and the popular. There is a gulf of difference between the two terms 'Classical' and 'Popular'. Classical as a rule is of a higher order having association with chaste, highly intellectual and stiff forms of expression. Whereas 'popular' gives an air of a natural, facile and easily catchy mode of representation. No doubt that the art of dancing came from Siva, the Great God, and was formulated by Bharata in terms of the typical movements of the body and the limbs. These types one must be thoroughly acquainted with, otherwise he will not be able to discover the meaning of the whole display or he will even fail to understand the meaning of a single movement in it. Let me now cite some popular native dances of India.

1. **Jhumar** is characteristic of the Santhals and other hilly tribes of India. It is ideally an amorous dance of Radha and Krsna. Like the santhal, the other hilly tribes of Chotanagpur like Munda and Orano dances are also after this typical fashion.

2. **Khasia** dance is characteristic of Shillong.

3. **Manipur** dance has a peculiar and alluring charm on account of its gorgeous attire.

4. **Bengal dance** : it has so many varities—

(a) *Raibeshe*)
(b) *Dhali*) all these are war-dances of the province.
(c) *Kathi*)

Besides these martial dances of Bengal, there are other sorts of popular dances—religious dance as performed in accompaniment with *Kirtan* and *Baul*. The *Sankha Baul* is very common. *Jari* is characteristic of Eastern Bengal.

5. **Garva**—dance is in great favour with the Gujarati women in general.

6. **Kolari**—stick dance of Madras is a notable feature of South India.

7. **Sword Dance**—is popular in the whole of India esp. in Rajputana and Panjab. In the South, this dance is known as Valleru.

8. In the Southern India the popular dances, which went out of vogue, are becoming reintroduced in the various localities. The types of dance current in Java and Bali may be said to have their origin in the South Indian dances. Along with the ancient Indian religious ideals and civilisation, the art of dancing went with the Indian visitors, businessmen and religious preachers to those places in the East Indies. There has been an interchange of the several types of dancing between the Ceylonese and the South Indians. After the style of the Kathakali dance of Malabar, masks of various animals are worn by the dancers of Bhutan, Sikkim, Tibet and Burma. One may see in Darjeeling the dance of Lapcha priests putting on masks of dreadful appearances. The Europeans call it **"The Devil's Dance"**. The custom of wearing masks in a dance is also current in the Island of Java.

9. It may be remarked that the main theme of these popular dances is the *Radha-Krsna* episode, round which a number of dances like Garva of Gujerat, the Jhumar of Rajputana and Bengal were born.

10. *Season Dances* : Holi dance in Rajputana signifies the advent of Spring ; *Kajri* in Benaras indicates the approach of the rains.

With this enumeration, I can not resist my remarks that of the dances of a higher quality and of a greater artistic worth, there is hardly any in Northern India.' Exceptions will, however, be made about the *Katthak* and the *Manipuri* dances. Whatever of the ancient and classical types exist; anywhere in the country, are confined to the regional dances of Malabar and particularly of Kerala.

11. *Historinic* Dance of *Keral*: *Kathakali*, the unique dance-drama of Kerala, came into existence in the first half of the 16th century. Besides the temple services, royal favour was counted much in the development of drama and dance in India. Himself a great scholar, the Raja of Kattarakka (1575-1650 A. D.) was the first composer and originator of Kathakali. As king Harsha in the 7th century A. D. used to act in the dramatic performances, so the rulers on the west coast would take up roles in the Kathakali performances. It was not a new invention, it was rather a revolutionary revival of the old folk-dance-drama in a new attractive dressing for which the actors had to undergo a disciplined training for full six years. All the incidents of these plays were taken entirely from the Ramayana. Hence *Kathakali* was originally called *Ramanattam*. Later on the scope of these plays was enlarged to borrow the themes from the Mahabharata Kathakali plays are of great dramatic and literary excellence. They are written mostly in verses. The dialogues are in songs and the intermediate incidents between the scenes and discribed in verses to be recited by the leaders of the play. The dialogues are in Malayalam and the verses are written partly in Sanskrit and partly in Malayalam. The verses introduce the actors to the scene, and they, as a rule, end with such words, as "And so they spoke." Immediately after, the actors appear on the stage from behind a screen The Kathakali literature has a rich back ground and draws its vital inspiration from the colourful stories in the Epics and the Puranas.

The lyrical sublimity and the Epic grandeur of the Kathakali plays are unique.

12. **Musical Dance of the North**—In the Katthak style, practised in Lucknow and Jaipur, dancing is subservient to music and music of a special type called "Thumari". This type of music is well known and it centres round the themes concerning the Radha Krishna legends. The foot-works, commonly known as "Boles" predominate. Though there are occasions for Bhavas, or expression by movements of the eyes, or hand-gestures, principally the dancer makes very little change of place, once standing or sitting.

As contrasted with the Kathakali dance of South India, the Katthak dance gives a much wider scope of music than to dancing. As contrasted with the Tanjore style, i. e. Bharat Natyam, the Katthak dance favours supple expression than that grosteque figures.

13. Masked Dance of Seraikella

The Chhau (Sanskrit, Chaya, meaning shade) i.e. masked dance, is performed annually in the month of Chaitra (March-April) in honour of Lord Siva. For three consecutive days, the princes and the peasents of Seraikella state meet at the royal courtyard to celebrate the Spring festival under the guidance of the Maharaja, who acts as a judge and awards the trophy to the best show-man·

14. **Gestural Dances of Manipur**—need some more remarks. Indian dance predominantly relates a story in pantomime. In Northern Indian, this pantomime takes the form of foot-works; in the South this is represented by finger signs, in the East in Assam, by gestures and gesticulations, through the different limbs. The Nagas tribe, in the native state of Manipur, have purely gestural dances. They do not use finger signs or erotic foot strokes. They have a charactersistic martial way for an advance movement through dance steps, which are heavy but rhythmic and followed by a trumpet-like powerful music.

The origin of the Manipur-Naga-dance dates as for back as the beginning of the 15th Century. Outside the place of civilisation, a wild and furious tribe of people lived in nature, worshipped the

Goddess of Might, feared the evil spirits and believed in black arts.

15 Colourful Dance of Ceylon

Inspite of the coming of the Moors, Malayalis, Portuguese, Dutch and English to the Island of Ceylon, the most outstanding forms of music and dancing are those developed by the Buddhists and the Hindus. The country is rich in tropical beauty which has been the source of inspiration for the various forms of art. According to tradition, the dances of Ceylon date from the sixth century B. C., when Prince Vijaya Singh went from Northern India to invade Ceylon and thus established the Sinhalese race on the island. The most popular Sinhalese dance is called Ves, performed exclusively by men. Shawl dance is characteristic of women performers.

16. Dance of Bali and Java

The Palynesians, since they accepted Hinduism in religion, education and culture, have retained in, to whatever they received from India. But fact is—they did not abopt Hinduism in all its completeness. Their Sangyang, though only a little of it was accepted, is today not only a religious custom but one of the most respected tradition also. Sangyang is Natyakala, performance in the characteristic manners pertaining to the Islands of Java and Bali. The dancing girls at the temples of Pali may especially be compared to the Devadasis of Southern India.

17. The Oldest Dance of India—Bharata Natyam

"*Bharata Natyam*, in its original form is essentially an all India art, and perhaps even inspired the Javanese and the Balinese in the very old days. This type of dancing, though thoroughly Aryan in conception, has been preserved in its original idea and developed along the purest and the most natural lines by the Tamilians (that is, Tamil-speaking people) of South India. Costumes and ornaments are essential in Bharata Natyam and they go to add to the beauty and grace of the young dancing girl without the least offence of modesty. Then, there is music—vocal and instrumental to the cadence of which the dancing girl displays her intricate foot-work, *Patha Kramara*. The beginning of 'Bharata Natyam, dance is the exhibition of a harmionious movement of the various limbs of the dancer. This initial is called *Alarippu*; *Jethiswaram* : in which the dancer reproduces with her limbs and movements the time beats of certain musical measures. The third is *Varram* in which the sentiments of the background music are expressed through a multitude of movements, flashes and particularly, gestures. Lastly, *Padam* consiste of the charms of poetry and philosophy, the elements of drama and devotion.

Three distinctive features of this dance will strike any carefully appreciative spectator:—first, the art of appeal; secondly, the interpretative (or gestural) movements, thirdly, the devotional inspiration. Few dances in the world have been devotional in their inspiration. So, in this respect, Bhrata Natyam enjoys a unique distinction.

It may be remarked that for the preservation of the Bharata Natyam style even to this day the name of Guru Meenakshi Sundram Pillai will rank first; then, there are Rukmini Devi, a student of Guru Meenakshi Sundram though not without here individual adaptations. Balasarasvati, who has beaten every other dancer in portrayal of emotions and a few others. Lastly.

18. **Santiniketan School** is sponsored by the great poet Ravindranatha Tagore. Though based on the age-old traditions, the dances of the Santiniketan School have aimed to simplify the techniques so as to be appreciated by a person of average education without much efforts. Music helps to explain the different dance moods and meanings.

Concluding this Fine Art, the *Lalit Kala* of *Natya-nrtya-nrtta*, we must pay our admirations to some of the noted exponents of Indian Dance. Soms names have already been referred to, in the very beginning of this discussion, now a full list is tabulated to remember them for their devoted and dedicated service to the Finest Art of India.

1. Anna Pavlova—the famous Russian dancer was the first exponent of Indian dance and dramatic art to the Western Nations.
2. Udayashankar's roll is well known throughout the world.
3. Menka Devi (Mrs. Lila Sokhey).

4. Poet Vallathol (Keral).
5. Sadhana Bose (Bengal)
6. Sankaran Nambudripad (Travancore)
7. La Meri (American)
8. Meenakshi Sundrama Pillai (Tanjore)
9. Ragini Devi
10. Ram Gopal (expert of *Bharat Natyam*).
11. Mrinalini (Keral)
12. Nataraj Vashi (Baroda)
13. Tei ko (American)
14. Gopinath (Nair family of Trichur in Cochin)
15. Rukmini Devi (Madura)
16. Utstad Zhande Khan (once musician in the court of Nawab of Oudh was attracted by Brindadin Maharaj and Kalka Prasad Maharaj, the two brother-dancers and masters of Katthak style).
17. Balasarasvati (family of Devadasis).
18. Kel-Nair (Malabar).
19. Zohra Segal (Lahore).
20. Madhava Menon (Cochin).
21. Srimati Shanta.
22. Oustad Alauddin Khan.
23. Leela Desai (Lucknow University).
24. Timirabaran Bhattacharya.
25. Azurie (Ceylonese).
26. Robi Roy Chowdhary.
27. Amala Nandy.
28. Shambhu Misra and Acchan Maharaj (Lucknow),
29. Asha Ojha.
30. Mani Bardhan.
31. Aruna Devi.
32. Kartikram and Kalyandas (Raigadh).
33. Brajabashi Singh (Manipur).
34. Sohan Lal (Jaipur).
35. Jamuna Prasad.
36. Bulbul Chowdhry.

37. Syam Sunder.
38. Amiyakanti.
39. Santideva Ghosa.

DRAMA

With this exposition of Hindu Dance with an outline history as well as some technique and its practice, I now embark upon the Hindu Drama or more appropriately Sanskrit Drama. Drama and Dance as already said, are twin sisters or more aptly body and soul. The more profound characteristics of the classical Dance of India like Mudras are the soul of the classical Drama. It is on account of this fundamental intimacy of Dance and Drama that I had left my deliniation of Mudras: Hasta-mudras, Pada-mudras, Mukha mudras, Sarira-mudras etc. etc. Interpretation of Mudras and reorientation of this Doctrine as expounded by me in my Vastusastra Volume II—Hindu Canons of Iconography and Painting—is a new dissertation and I shall deal it at a proper place during this discussion. Art in India is Iconography and so all these principal arts—Dance, Drama, Painting and Sculpture are characterised by Mudras. Now before I take up these topics of Mudras: Expression by suggestion, Code of Gestures, Foot-works in Dancing and use of Make-ups as postponed while dilating upon the exposition of Hindu Dance and as promised to be taken under Drama and Painting and Iconography, let me first enunciate the origan and development of this Art.

Aesthetics is the soul of the Dramatic art which is its supreme development as well as its fundamental characteristic. According to Hindu view, Aesthetics is the Science and Philosophy of Independent Arts. Bharata, the father, the founder and the exponent of this art seems to have devided the arts into principal and the subordinate ones. For he holds that all arts occupy a subordinate position to the dramatic in as much as they find due place in it. It is with this fundamental background of Dramatic art that I have somewhere remarked that Muses of Fine Arts did not descend one after another. Poetry, Drama, Dance, Music, Painting all these Fine Arts are interrelated like Kiths and Kins. Origin of the drama to Bharata means the first performance of the first drama. Let me give a brief summary of this origin, In the old, old days, when the inhabitants of Jambudvipa lived a life not quite a reputable one (*gramadharma-pravrtte*) when towns flourished along with their quarrels and their jealousies (*Kamalobha-vasam-gate*) and when luck and lust were rife, Indra and other gods went in deputation to God Brahma. The good ways of the old world were discredited. To improve the world and its ways they wanted simpler and pleasanter methods. The number of Sudras, low-caste people had increased. A Sudra had no rightful access to the sacred lore of the Vedas. So the Vedas were now not at all helpful. Why should not Brahma create a Fifth Veda that would be accessible to all, irrespective of their caste-distinctions (*Sarva-Varnikam*)? Brahma consented. He made an easy and skilful job of it. With the existing Four Vedas, as his materials he created the Natya, wherein the text was taken from the *Rgveda*, the music from the *Samaveda*, the action from the *Yajurveda* and the rasa from the *Atharvan*. It was a silent revolution and was acceptable to both the the old and and the new world. To conclude the origin of Hindu drama it may be fiittingly said: It should be remembered that by drama, in this connection, is meant dramatic representation. In the first place, the chief person connected with the representational form of drama is the *Suta* who had achieved great reputation soon after the Epics. This *Suta* was a professional *reciter par excellence*. In course of time, he gathered round him two or more musicians and instrumentalists. In the early days, the *Suta* could be expected to represent dramatically the traditional and the mythological episode which it was his profession to learn and recite. As regards the development of Hindu Drama, it has two-fold ventures : one relating to the stage-craft—the *Prayoga-Pradhana* and the other pertaining to the poetic or literary or more aptly the aestheticity of the *Art-Rasa-pradhana*. The early Stages of the development are the rise of the characters like *Sutradhara*, *Nati*, *Prastavana* and *Sthapana*. Plot-devlopment with esp. ref. to *Viskambhaka* and *Pravesaka* along with the development of the stage and so many technicalities like *Avasthas*, *Sandhis*, *Nayaka-Nayikas*, *Vrttis* and so on so forth is aftermath of this later development as epitomised in the celebrated treatise of *Dhananjayas*, the *Dasarupaka*. A massive delineation is needed on the character of

Vidusaka, which Mr. Jagirdar in his 'Drama in Sanskrit literature' has done full justice and I need not dwell upon this theme.

The aestheticity of the dramatic art has captivated the minds of a number of reputed authors like *Bhatta-nayaka*, *Sri-Sankn*, *Bhatta-Lollata* and *Abhinavagupta* for whom the *Natyasastra's* ophorism :

"विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः"

was the starting point for the *Rasa-Theory* as so much expounded and developed. I do not think I should take this side of Dramatic development here. I am more concerned with the art of the Art rather than the philosophy of the Art. This latter aspect, I hope to take while saying some thing on the art of Poetry.

With this brief introduction to the Hindu Drama, let me now fulfil my promise to say something on *Hasta-pada-sarira-mudras* along with the *Bhusa-bhusya-vyavastha* common both to the Drama and the Dance. The word '*Abhinaya*' is associated with Dance and Drama both. The Sanskrit word '*Abhinaya*' is made up of the prefix *abhi* meaning 'towards' and the verbal root *ni* meaning to carry. So, *Natya-sastra* describes *Abhinaya* as representing a situation to the spectators. According to *Sahitya-Darpanam*, *Abhinaya* is described as the imitation of the physical, mental and spiritual condition of the characters in the drama. *Mallinatha*, the renowned commentator of various Sanskrit works, defines *Abhinaya* as movements for suggesting *Rasa* (emotion or sentiment) and *Bhava* (mood). In consideration of all the different definitions *Abhinaya* may be termed as the suggestive imitation of the various moods and emotional states of the characters in a play.

A Hindu (Ancient Indian) play is called a *Drsya* or *Preksya* Kavya or Natya, *Rupa* or *Rupaka*—A play is called a *Rupa* or *Rupaka* since it has a form on account of its visibility. A *Drsya* or *Preksya* Kavya means a visible poem. These words may not be construed to point to the utter neglect of action in a drama by the Hindus. The word Natya points to the lyrical nature of a Hindu play. Natya is derived from the verbal root *nat-nrt*, meanlng 'to dance'. Hence, in Abhinaya, rhythm and lyrical elements predominate over action; it includes dancing (to a greater extent) and acting as well (to in no lesser extent). A Hindu play is both a lyrico-dramatic spectacle as well as stage performance. Thus art of *Abhinaya* or lyrico-dramatic expression as already hinted at, consists of fourfold expression, the *Angika, Vacika, Aharya* and *Sattvika.* The *Angika abhinaya* (i.e. through gestures) depends on three different ways—*Anga, Pratyanga* and *Upanga. Vacika* is the outcome of lyrics and poetry ; *Aharya* represents costumes and make up and lastly the *Sattvika* has the supreme aim of the aestheticity. *Abhinaya-darpana* rightly enunciates it; Abhinaya Darpana describes how *Rasa* evolves out of dramatic or dance display. Where are the hands, the eyes are also there; where are the eyes, the mind goes to corroborate; where is the mind, there is mood, when there is mood there also a flow of emotion of *Rasa.*

Thus *Angika Abhinaya* is all important in dancing. This particular type of *Abhinaya* means the use of artistic gestures, the rules of which, according to *Natyasastra,* regulate the dancer's bearing, his walk and the movements etc., conveying different ideas that he, or she may like to express to the audience. These gestures primarily pertain to the head, eyes, neck, hands and feet. *Natyasastra* has a detailed elaboration on these gestures and this may not be dilated upon here. *Abhinayadarpana* has some modified innovations which I can not take up on account of the paucity of space during this brief discussion as the supplement, however a catelogue of tehese gestures will be appended in the end for the perusal of the reader. Hand poses, postures of legs and the positions of the whole body in its manifold aspects are also characteristic of Hindu Iconography and Sculpture and I may give the reader some delineation on this subject when I take up that Art.

Sculpture and painting in the Ajanta and the Ellora caves or in any famous Indian temple give whatever individuation is possible of the human body, especially of the female form. Udaysanker composed his art of dancing from these separate figures represented in movement. But truly speaking, sculpture and painting derived their inspiration from dancing and they boldy attempt to give permanent shapes to the changing poses and moods expressed in dancing.

Now as regards the use of make-ups in the terminology of *Silpasastra* the *Bhusa-bhusya*-vyavastha that too is very intimately related to Iconography and Sculpture as outlined above.

Thus with this elementary exposition of this most vital and magnificient Fine Art of India-Dance-Drama, let me now come to the Poetry, the Primordial Fine Art of India,

III POETRY

The *Vedas* themselves are repositary of the Poetry and Music. The Hymns of *Rgveda* are the earliest poetic composition or most appropriately revelations. Thus these suggest that the poetry is not a mere verbal jingling and jugglery. It aims at some revelations. This background was responsible for poetic insight, genius and genesis which culminated in the Sphota-Theory of the *Vaiyakaranas,* the Nada Theory of the *Sangita-Panditas,* the *Vastu*-Theory of the *Sthapatis* and the *Sthapakas* and lastly the most prominent Doctrine of *Dhvani* of the *Sahitya-Panditas.* This fundamental back ground is enough to convince us that the poetry is the Finest Art. From Hindu point of view aesthetics is the science and philosophy of Fine Arts which we cannot ignore to have some remarks on this most pertinent aspect of our Fine Arts, the *Lalita Kalas.*

I have already said some thing that Drama is intimately connected with Dance or vice versa. Similarly Poetry and Drama are equally intimately connected. We know Poetry or *Kavya* is three-fold : *Drsya*, *Srvya* and *Misra*. This is an ordinary or limited classification, but if we view all the arts, we may formulate the theory that appreciation or realization of arts depends on only two senses, those of sight and those of hearing. On the basis of these senses the works of the independent arts and the arts themselves have been divided into three classes : those addressed (i) to the sense of sight (*Drsya*). to that of hearing (*Sravya*), (iii) to both (*Drsaya-Sravya*). To the first class belongs architecture, with sculpture and painting as its subordinate arts, to the second belongs poetry and music, and to the third drama, which is nothing but the highest form of poetry.

Now the question is how can we afford to ignore the historical elements of development or views on poetry or more appropriately, the poetic categories of Sanskrit Poetry. These may be enumerated as follow : There are seven poetic catergories under which the results of the analytical approach have been placed (i) the charactersitic *(Laksana)* (ii) Embellishment *(Alankara)*, (ii) Quality *(Guna)*, (iv) Defect *(Dosa)* (v) Style *(Riti)*, (vi) Suggestion (Dhvani) (vii) Aesthetic configuration *(Rasa)*. Of these the first five are objective and the last two are subjective.

Dr. K. C. Pandey a reputed scholar of Indian aesthetics, whose contributions are well known to the wide world, has propounded these categories in detail—vide his article as published in the American journal of Aesthetics and so I need not repeat them here. My own original contribution is the amalgamation of Alankara and Dhvani both. **Poetry** and **Drama** i,e. *Sravya* and *Drsya Kavyas* are the two manifestations of poetry. We all know that the main theme of the dramatic performance is *Rasasvada.* This leads us to Aesthetic Ideal of Our Fine Arts.

Aesthetice Ideal af our Fine Arts.—Art in India is Iconography. The *Visnudharmottara* has remarkable contribution on this score and Raja Bhoja in his celebrated treatise, the *Samaranganasutradhara,* has simply canonised this aspect of Indian Art which distinguishes it from the Greek Art and provides a Philosophy for Art which is its genesis and genius.

Iconography is both a Science and Art. For an artistic perfection of an image, it has to be accomplished in such a way as to arouse in us the aesthetic experience akin to one as we get from poetry and music. According to the Indian aestheticians, the main purpose of a poetical composition is to arouse pleasure, the *'Asvada'* what is called 'Rasasvada', in the readers. And this *Rasasvada* is extolled as *'Brahmananda-sahodara'*. It is from this fundamental stand-point of Indian aestheticism that we do not have tragedies in our dramatic literature. The Indian view or more appropriately the Hindu view of life is one of unbounden faith in eternity, a profound sense of optimism and a sublime outlook of life, coloured by the numinal existence and heavenly bliss, both *Svarga* and *Apavarga.* Naturally therefore all arts, be it poetry or music, painting or dance, are to be viewed from this lofty idealism of aestheticism.

In nearly all the phases of Indian art, the *Rasa* (or impassioned feeling) has played a very prominent role. The Indian belief is that the Supreme Being is *Rasa-svarupa* (cf. the Indian Theory of *Rasa-Brahma-Vada* (रसो वै सः). Again image-worship for which icons used to be made of the manifold materials with manifold symbols, to be worthy of desired end, has to be done in a manner of accomplished art. In dance and drama there is an identification of the spectator with the *Nata*, the actor. A similar identification is essential between the worshipper and the worshipped. This is possible only through the arousing of *rasa*, the aestheticism in art. The sculptural monuments in our possession do corroborate this dictum and there we find a number of different 'Rasas' which the artists endeavoured to chisel upon, in the dry stones and metals.

Thus aestheticism in art becomes instrumental in producing the भावव्यक्ति and this भावव्यक्ति is dependent on the *rasas* or *rasadrstis* cf. the following lines of the Samarangana:

रसानामथ वक्ष्यामो दृष्टीनामिह लक्षणम् ।
तदायत्ता यतश्चित्रे भावव्यक्तिः प्रजायते ॥

Here citra in this text, no doubt stands for pictorial image and sculptural ones, but Bhoja was equally gifted with poetic insight vide his two remarkable treatises—the *Srngaraprakasa* and the *Sarasvati-kanthabharana*. Hence to my mind this term 'Citra' also stands for embelished poetry, but unless it arouses some '*Bhava*' or '*rasa*' it is no Citra at all. Hence the previous doctrine as advocated by the early reputed authors on *Alankarasastra* like *Bhamaha* and *Dandin*, *Vamana*, *Rudara* etc., there is no alankara in poetry unless it arouses some *bhava* and it is just a question of degree only whether it is predominate or secondary.

I think in this very advanced stage of Re-thinking, we can not afford to be dogmatic. We have to cultivate a more rational approach. We have to bring the two extremes of the *Dhvanya-bhavavadins* i. e. the *Alankarikas* and *Dhvani-vadins* into one integrated plane to judge the art of poetry in both its aspects, the *Vacyartha* and *Vyangyartha*. *Anandavardhana*, though founder of the *Dhvani* School and the greatest exponent of this Doctrine himself, opines this very view which I am putting before you. After the defining the *Dhvani*, he is not neglecting the foundation of *Dhvani* and let me quote both these *Karikas*;

योऽर्थः सहृदयश्लाघ्यः काव्यात्मेति व्यवस्थितः।
वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृतौ॥
तत्र वाच्याः प्रसिद्धो यः प्रकारैरुपमादिभिः।
वहुधा व्याकृतः सौऽन्यैः ततो नेह प्रतन्यते॥

Thus it is clear that the *Alankaras* are a bed-rock of the foundation of the Dhvani-Doctrine. The above quoted two *karikas* themselves speak of the evolution and development of the Dhvani Doctrine from the *Vacyartha* to the *Vyangyartha*, thus the *Vacyartha*, the foundation and the *Dhvani* the sublimest imposing edifice of poetry. This aesthetic ideal is really one of the majar contributions of Indian canons of Art as propounded in the exts like *Visnudharmottara* and the *Samarangana-Sutradhara*, to give a distinct and unique character of Fine Arts in India. The oft-quoted aphorism 'ब्रह्मानन्दसहोदरो रसः' is not without significance and high meaning. It aims at ennobling life.

Even birds and beasts, the so-called brutes, when characterized with these different sentiments in accordance with the different situations, if can go higher up, men and women, imbuded with them simply become divine. Further-more this aesthetic element in Indian Art pre-supposes the ideal of 'Beautiful' in its real perspective. The beautiful is not only to be viewed in anatomical perspective, but also in the inner manifestation, the sole criterion of the beautiful, the '*Sundara*' from the Hindu view of life. Beautiful internally, in its turn, pre-supposes the truthful, the '*Satya*' both internally and externally and the art which is both Satya and Sundara, that alone becomes the Beneficient, the 'Siva' the Supreme Ideal of life. It is this 'GOD' of the humanity at the large that the Indian seers have always aimed at. Any creation, unless it is condusive to the well-being of life, unless inspiring to ennobling it and unless high enough for creative urge, is not worth the ideal. It is from this fundamental angle that aestheticism in iconographical art is to be viewed and purviewed.

The following lines from the *Samarangana sutradhara* will suffice to illustrate this theme :

हस्तेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन् ।
सजीव इव दृश्येत सर्वाभिनयदर्शनात् ॥
आङ्गिके चैव चित्रे च इदं साधनमुच्यते ।
……………—तस्मादनयोश्चित्रमाश्रितम् ॥

'विना तु नृत्यशास्त्रेण' etc. the *Visnudharmottara* lines especially 'त एव चित्रे विज्ञेया नृत्तं चित्रे परं मतम्' etc. also propound the same truth.

The *Samarangana-sutradhara* recognises as many as eleven *Ṙasas* adding *Preme* etc. and Eighteen *Rasadrstis*, La*lit*a, *Hrsta* V*ik*a*sit*a etc. etc.

The important points in relation to the aestheti s in the pictorial art still need to be expounded. Firstly all these rasas, though characteristic of only human beings, men, women, and children and in their likeness the anthropomorphic froms of the gods and demi-gods and demons, they have an application to all sentient creations 'मानुषानि पुरस्कृत्य सर्वसत्वेषु योजयेत्'. This statement goes to the very core of the art and shows that if birds and animals in paints could be shown manifesting the sentiments, it is really the master-piece, the supreme achievement of the artist, It becomes a new creation, a superior creation to that of *Brahma*, the Primordial Creator Himself. If it is through the symbolism of *Mudras*, hand poses, bodily poses and the postures of the legs , that the mute gods speak to us giving vent to the sublimest of thoughts and noblest of expressions, these so-called brutes can also become our co-shares in the aesthetic experience. It is neither extra-ordinary nor supernatural about it. It is the marvel of the art. If poetry can create an idealistic world, full of beauty and bliss, the painting, her sister must also follow the suit,

Thus a perusal of the sections on painting in the *Visnudharmottara* and Bhoja's *Samarangana-sutradhara* will show how Citra is based on the canons of *Natya*. For them Citra is only one scene of Natya and Natya a succession of Citras, The V*isnudharamoitrau* says that Citra is as much the art of imitation (anukarana) as Natya. The poses the hands of dance called Nrtyahastas and the Rasadrstis—these are studied elaborately in Natya and this study is absolutely necessary for, and is fully utilized in painting.

What the hand poses have implicity expressed (cf. manifold handposes, like Varada, Vyakhyana, Jnana, Yoga etc. Mudras and 64 Hastamudras together with nine fold bodily poses and a good many of the leg postures), the rasas and the rasa-drstis make that explicit. Thus the images are bestowed life movement through this symbolism of gesticulation, the very essence of dramatics both put together (Sarvabhinayadarsanat). Therefore, this delineation of the rasas and rasa-dstis and their representation thereof, constitute the fundamental background both in Angika (Drama) and the Citra (Painting) arts, The Science of Painting is dependent on the Science of Aesthetics (Dramatics included).

Thus we can realise the roots of all arts in aesthetics and aesthetics, as we know, is both a science and a philosophy of Art and it is a massive subject to expound here due to the paucity of space at our disposal.

I can not afford to just point out that symbolism in Art is again a second land mark to illustrate the impact of Philosophy on Fine Arts in India. *Mudras*, *Lanchanas* and *Laksanas* of the Indian Images themselves speak of this fundamental impact and it will be treated under Iconography and Sculpture.

The renowned adherents of Rasa Theory like *Bharata*, the founder of Rasa School in Sanskrit Aesthetics and others like *Srisanku*, *Bhatta-lollata* and *Abhinavagupta* all stand for *Rasasvada*. *Ananda Vardhana* has a remarkable and epoch-making distinction to have enunciated this theory of Rasa on the amalgamated plane of *Rasa* and *Dhvani*—thus bringing both Poetry and Drama as an integrated Fine Art. *Abhinavagupta* has a scholarly exposition to his credit to focus the attention of the later writers to *adopt* this everlasting and ever fresh Doctrine of Dhvani—*Dhvani*, the *Mahavisaya* and *Rasa*, *Alankara* and *Vastu* as its main coustituents.

We have been hearing that literature is the mirror of Society and what was our society in India at the time of *Anandavardhana* ?

The massive impact of Monistic Doctrine of the Advaita Brahme, as promulgated by che great Sankara was being felt and cultivated in practically all the spheres of life and doings. Kashmir, the birth place of *Anandavardhana* and *Abhinavagupta* could not afford to neglect to feel of this impact. Kashmir Saivism is an aftermath of Sankaracharya's influence. Accordiug to my thesis no thought and deed in India is bereft of its metaphysical and spiritual content. The fundamental postulate of our society was Dharma and there can not be a better definition of Dharma as given below and already quoted above by our Acharyas :

"यतोऽभ्युदयनिः श्रेयस सिद्धिः स धर्मः" ॥

Dharma does not mean dogma or ritual ; it means the sustaining factor of life in its most complete aspect. *Abhyudaya* stands for material prosperity and *Nissreyasa* for *Moksa*, the release of the soul from bondage. These are two cordinal postulates which have prefected our culture. Thus we can appreciate the balancing of Materialism and Spiritualism in our culture.

With this introduction to the impact of the philosophy on practically all the Fine Arts in India. let me come to my present dissertation that if such a matter of fact science and art, the *Vastu* and *Silpa* are guided by the lofty ideals of monistic principle, the poetry in India cannot be overestimated that its highest development was perfected in the womb of philosophical speculations of Hindu.

In our tradition *Sahitya Panditas* have always regarded themselves as brother followers of *Vaiyakaranas*. The learned scholars are surely conversant with *Sphota* Doctrine or *Subda-Brahma* Theory of Grammarians. The credit of this theory goes to one of the most reputed grammarian-philosopher, *Bhartrhari*, the celebrated writer of *Vakya-Padiya*. It is on this Sphota theory that the whole fabric of Dhvani Doctrine has been evolved. Anandavardhana himself admits that this doctrine was borrowed from the Vaiyakaranas :

परिनिश्चितनिरपभ्रंशशब्दब्रह्मणां विपश्चितां मतमाश्रित्य एव प्रवृत्तः एवं ध्वनिव्यवहारः ॥

प्रथमे हि विद्वांसः वैयाकरणाः............ते च..................वर्णेषु ध्वनिरिति व्यवहरन्ति। तथैव अन्यैः तन्मतानुसारिभिः सूरिभिः काव्यतत्वार्थदर्शिभिः वाच्य-वाचक-सम्मिश्रः शब्दात्मा काव्यमिति व्यपदेश्यः व्यञ्जकत्वसाम्याद् ध्वनिरिति उक्ततः।

Similarly the further exposition also helps us to enunciate this background :

अजस्रवृत्तिर्यः शब्दः सूक्ष्मत्वाच्चोपलभ्यते।
व्यञ्जनाद्वायुरिव स स्वनिमित्तात् प्रतीयते॥

Punyaraj, a reputed commentator on *Vakyapadiya* elucidates it still higher to help us in establishing this stand—vide his commentary on the above *Karika*.

The grammarians employed the word Dhvani that manifested the *Sphota*, similarly in the poem, words manifest suggested sense, the very first verse of Vakyapadiya enunciates this principle :

अनादिनिधनं ब्रह्म शब्दतत्वं यदक्षरम।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो यथा॥ —वा० प०

Similarly theis quotation of V.P. also helps us to enunciate this background :

अरणिस्थं यथा ज्योतिः प्रकाशान्तरकारणम्।
तद्वच्छब्दोऽपि बुद्धिस्थः श्रुतिनां कारणं पृथक्॥

Punyaraj, a reputed commentator on *Vakyapadiya* again elucidates it still higher to help us in establishing this stand :

सूक्ष्मो वायुवि सर्वमूर्तीनामन्तर्बहिश्च ध्वनिरवस्थितः,
स एव कैश्चिद् आकाश इति पठ्यते,
तत्र यथा सूक्ष्मस्य वायोर्व्यञ्जनाद् अभिव्यक्तिः
तथा सूक्ष्मो ध्वनिः स्वनिमितैरभिव्यक्त प्रचित-
विक्रियारूपः श्रोत्रदेशं प्राप्त उपलभ्यते इत्यर्थः॥

Thus *Sphota* like *Nada, Vastu* and *Brahma* is all pervading, eternal aud indestructible word principle.

"The principal that word is vested with a power which is different both from *'Abhidha'* and *'Laksana'* and by which it manifests *'Rasa, 'Vastu'* or *'Abhidha'* is based on the principle of the manifestation of *'Sabda'* technically called *'Sphota'*, of the *Vakya-padiya*. *'Sphota'* as explained in this work, is something eternal like *'Brahmn'*. It is this *Sphota* which being itself a *'Dhvani'* is also the cause of *'Dhvanis'* as the light existing in an *'Arani'* gives rise to other lights. This *'Sphota'* is like the fine air which pervades all the concrete objects and like the same becomes perceptible when manifested by its own means."

We can have so many quotations from this celebrated treatise of Bhartrhari.

Anandavardhana in his Dhvanyaloka contends that a word is capable of expressing more than one idea at one and the same time, similarly according to Bhartrhari, a word can simultaneously express serveral ideas.

In the Kavyaloka, the example of the jar and the candle has been cited to prove that the *'Vyangya'* (suggested) sense is perceived along with the perception of the Dencted sense, i.e. *Vacya*. It does not disappear when 'Vyangya' is perceived just as the light of the candle does not exist when it makes the jar manifest. In other words, the contention of the propounder of Dhvani is that a word is capable of exprsssing more than one idea at one and the same time. Now, according to Bhartrhari, a word simultaneously expresses several ideas. The word 'cow' though used simply to mean an animal and nothing else, will express something else also :

घटादिषु यथा दीपो येनार्थेन प्रयुज्यते ।
ततोऽन्यस्यापि सान्निध्यात् स करोति प्रकाशनम् ॥
संसर्गेषु तथार्थेषु शब्दो येन प्रयुज्यते ।
तस्मात् प्रयोजकादन्यान्यपि प्रत्याययत्यसौ ॥

Kumarila-bhatta also supports this foundation of Dhvani:

यथा घटादेर्दीपादिरभिव्यञ्जक इष्यते ।
चक्षुषोऽनुग्रहादेवं ध्वनिः स्याच्छ्रोत्रसंस्कृतेः ॥

The term like *'Vyanjana'*, *'Vyanjana'* *'Vyanjaka'* *'Pratyayana'*, *'Pratyayaka'* *'Prakasana'*, *'Prakasaka'* used by Anandavardhana in connection with his theory of Dhvani frequently occur in the Vakyapadiya.

Anandavardhana's view that the relation between a significant word and its meaning is eternal, is based on the similar view expressed in the Vakya padiya:

नित्य : शब्दार्थ-सम्बन्ध : समाम्नातो महार्षिभि : ।
सूत्राणां सानुतन्त्राणां भाष्याणां च प्रणेतृभि ॥

The hint for Anandavardhana's recognising even a single letter as expressive of '*Rasa*' is supplied by the statement of *Bhartrhari* in which he declares even a single word to be capable of denoting the sense of the whole sentence:

सोयमित्यभिसम्बन्धो बुद्धया प्रक्रम्यते यदा ।
वाक्ये संघटनायां च स प्रबन्धेऽपि दोप्यते ॥

In order to meet an objection of the Mimansakas, Ananda-Vardhana divides the Vyangya sense into a '*Nantariyaka*' i e. inseparably connected and '*Vivaksita*' i.e. Desired to be aimed at, the former being not different from i.e. always accompanying, the '*Vacya*' (i.e. Denoted sens), the latter deserves the disignation of Dhvani. This idea of '*Nantariyaka*' to my mind has been borrowed from the Vakyapadiya.

Without going into too many other details let me cite one more very apt example to illustrate the influence of Sphota Philosophy of the Grammarians in a bit more profounder way.

The kind of Dhvani, called '*Alaksyakrama-vyangya*', in which no order of succession of the manifester and the manifested is perceived during the manifestation of '*Rasa*' is based on a view expressed in the Vakyapadiya, regarding the manifestation of *Sphota*. In reply to the question "Is the order of the manifester and the manifested at the time of the manifestation of Sphota felt or not ?" Bhartrhari gives two views: According to one, sound and Sphota are perceived as indistinct as the sphatika stone in which the colour of the Japa flower is reflected, looks coloured and not distinct from flower—vide Punyaraja's commentary—Vakyavidiya; while according to the second, sound, though having its own existence independent of Sphota, is not perceived at all when it manifests Sphota. Anandavardhana seems to have taken the hint from the second view on which sound is regarded to be independent of Sphota but imperceptible at the time of manifestation of Sphota.

The Sphota theory as fully propounded and established by Bhartrhari in his Vakya-padiya is probably older than Panini, the First and Foremost Vaiyakarana. Panini himself mentions a predecessor, 'Sphotayana'. The clear object of the Founder of Dhvani Doctrine is to bring the impact of the philosophy of Rasa Theory "*Raso Vai Sah*" as clearly enunciated in *Taitt. Upa.* and later adopted by many Alankarins esp. the famous aesthetician Pt. Jagannatha, the author of *Rasagangadhara.* We all know how *Kavya Prakasa* describes 'Rasa'. Mammata's elucidations of this theory, in a more profounder and illustrative as well as systematic way, is a second Landmark in the history of Indian Aesthetics. These writers regard 'Rasa' 'Ananda' and 'Atmana' as identical. A passage from the 'Brhadaranyakopanisad convinces us to finalise the fullest impact of philosophy on Aesthetics.

In the end I must refer to Kashmir Saivism, which had a very profound impact on the writers belonging to this school of Dhvani. Abhinavagupta, the celebrated commentator of Dhvanyaloka was a great Saiva and the moorings of Kashmir Saivism before Vasugupta were providing the germs of this all powerful movement of Kashmir Saivism which to my mind premeated every thought of the writers belonging to this land.

After this very brisf exposition of the First Trinity of Fine Arts let me now come to the second Trinity of Fine Arts—Architecture, Sculpture and Painting.

IV. ARCHITECTURE

Architecture, the *Vastu-Kala* is one of the Basic Arts, the *Mula Kalas.* According to the Samarangana-sutradhara, *Vastu* has a cosmological, metaphysical, geological-cum-geographical and astronomical scope. Philosophy of *Vastu-Brahma* is fully illustrated in Temple architecture. The Hindu temple is nothing but a body of *Purusa,* the *Virat-Purusa.* The authoritative texts like *Agni-Purana, Hayasirsa-*

Pancaratra and so many other treatises like *Isana-Siva-Gurudeva-paddhati* all proclaim this fundamental character of Temple art which is the supreme achievement of Indian Art and Architecture. These as referred to, will be quoted in due course.

Avoiding the so many branches of Hindu Architecture, let me concentrate on Temple-art and architecture.

THE PHILOSOPHY OF VASTU-BRAHMA AND ITS IMPACT ON HINDU TEMPLE ARCHITECTURE

Like sphota-brahma or *sabda-brahma* of the *Vaiyakaranas*, eka-brahma of *Advaita-vedantins* and *nada-brahma* of the musicians, the *Vastu-pandits* have not lagged behind in evolving out a philosophy of *vastu-brahma*. Practically every treatise on *Vastu* or *Silpa* treats *vastu-purusamandala* and a host of deities presiding over this mandala. Though from the stand-point of architecture, it is just a site-plan of a building or a town or a temple, its correct import and implication, however, have transformed this science of architecture into a Metaphysics.

The philosophical or religious background commonly attributed to these treatises, represents their truly Indian character. In India we cannot draw a line of demarcation between science and philosophy. The truth is that a science without a philosophy or religious background is not a complete science according to Hindu view of life. It is in keeping with this fundamental background of Indian science that even such a practical or matter-of-fact science as the science of architecture, has such a lofty philosophical theory as *vastu-brahma-vada* or *vastu-purusa-vada* as its background. The growth and evolution of the temple, the chief feature of Indian architecture in the ancient and medieval periods of Indian history, represents this ideal of the architectural science from the bottom to the top. The temple as a divine image according to the injunctions in our *sastras*, has divineness all round, below and above, within and without, all aglow with divine presence. The architectural motif of the temple super-structure from the bottom to the finial, represents the divinity in both its aspects, namely, the one with form and the other formless (*sakara* and *nirakara*).

The word '*vastu*' has been derived from 'vastu'. Any 'vastu' or thing when planned out becomes '*vastu*', hence the essence of 'vastu' is planning. Creation and planning must go together ; they are twin-sisters. The author of the *Samarangana-sutradhara* must be having this fundamental truth in his mind when he says : vas*tu brahma sasarjadau* v*isvamapy*a*k*h*ilam tat*ha (2.4), i.e., *Brahma*, before creating this world, created 'v*astu*'. This is 'the cosmological aspect, the bed-rock of philosophy.

According to the S.S. 45.2, v*astu-purusa*-vi*kalpana*, i.e., the knowledge of the formation of the body of the v*astu-purusa* along witk its meaning and execution is the first limb of the body of *sthapatya*, the *astanga sthapatya*. This is the first discipline which the architect, the sthapati, must master. This physical drawing is symbolic of the metaphysical doctrine of all-pervading cosmic principle. According to the *Harivamsa* (1.7): 'The Purusa is the universal essence, the principle of all things, the Prime Person whence everything originates.' Again 'v*astu*' here is the extent of existence in its ordered state and is beheld in the likeness of the Purusa. The image of the Supernal or Cosmic Man, the Purusa, is identical with the planned site.

This is a general introduction. Let me now elucidate this all-pervading philosophy of v*astu-brahma* from the several stand-points of all-pervasive phenomenon and the Hidden Noumenon.

The monistic ideas especially the Upanisadic Vedanta philosophy and its later consummation in the Advaita of Sankara has, in a way, influenced all thought and activity in India. It is why we call Vedanta our national philosophy. As I have stated elsewhere, the Vedanta philosophy, Upanisadic or Sankara, is as ideal as real. The doctrine of Maya is a fascinating contribution to knit together the Nirakara and the Sakara, the Atman and the Paramatman, the Brahman and the Jagat, the Phenomenon and the Noumenon.

According the vastu-purusa-mandala, the first pre-requisite of an architectural undertaking, has simply created and enacted a meeting-ground of the all-pervasive Principle, the Nirakara, and its conditional aspect, the Sakara, the Body-Corporate. Vastu-purusa-mandala, consisting of three parts—vastu, Purusa and mandala, brings home to us the consmological, the metaphysical and the architectural implications respectively. The word vastu, derived from 'vastu' (which means 'bhu') is a cosmological aspect of planing including the planetary system. We have already seen it. Purusa is identical with vastu in His all-pervasive aspect . Mandala gives the content to the vastu as planned site. Thus the image of the Supernal or Cosmic Man the Puruṣa is identical with the planned site. Prof. Kramrisch in her monumental treatise, Hindu Temple, also supports this philosophy of vastu-brahma. "Purusa, Cosmic Man, the origin and source of Existence (apara-prakrti), is its instrumental or efficient cause (nimittakarana) and causes it to be His substance as its material cause (upadana). This is how He is known in the world, the manifested aspect of Himself, the Para-prakrti, the Beyond Existence, the Avyaya Purusa, the immutable, Supreme One (Uttama-Purusa). In his identity with the plan, Purusa is shown in his conditioned aspect. The plan makes the site of the building in his image which is his form. The plan of the building is in the likeness of the Purusa, or of the totality of manifestation."

The *vastu-purusa-mandala* in *Vastusastra/Silpasastra* (Hindu Science of Architecture and Hindu Canons of Iconography and Sculpture including Painting) is a grand philosophy and a technique as well. It is not only a plan in its cosmic implications, it is also a site-plan in its building aspect. Accordingly, it is also intimately connected with yet another fundamental canon of Hindu science of architecture, the *dinnirnaya* or *praci-sadhana* or *sankusthapana*, i.e. the doctrine of orientation. This canon has two aspects, one technical and the other of scientific-cum-philosophical import. Our aim here is not to expound the former ; the latter, has some bearing in our context.

The theory of the orientation of buildings, secular as well as ecclesiastical, as laid down by Indian designers of structures, consists in setting them in plan in such a way that they may secure the maximum of benefit from the solar radiation automatically and irrespective of the fact whether occupants will it or not. Temples, living places, assembly halls, audience rooms and a host of structures to meet the needs of men of all grades, are thus, so adjusted in plan as to secure an eastern frontage. The eastern facet of structures, both in plan and elevation when set in direction according to the rules laid down, gets a full and direct exposure to the field of action of solar radiation. It is very significant in this phase of Indian thought that both the extremes of this eastern belt are denoted by Isa (N.E. portion) and Agni (S.E. portion), the counterparts of, so to say, ultra violet or violet and red or infra-red radiation of the solar spectrum of the Western science. The very names, Isa and Agni, and their individual laksanas, which are given to these quarters from earliest times, in the Indian history, go to suggest that the phenomenon of refraction and diffraction (dispersion) were well-known to the Indian Aryas. Accordingly, the surface cf earth in traditional Indian cosmology is regarded as demarcated by sunrise and sunset, by the points where the sun apparently emerges above and sinks below, the horizon, by the East and West and also by the North and South points. It is therefore, represented by the ideogram or mandala of a square. The square does not refer to the outline of the earth. It connects the 4 points established by the primary pairs of opposites, the apparent sunrise and sunset points, East and West, and South and North. The earth is, therefore, called *'caturbhrsti'*, four-cornered (*R.V.* X. 58.3) and is symbolically shown as *prthvi-manda*la, whereas considered in itself the shape of the earth is circular (*R.*V. X.89.4; *S.B.* VII.I.I. 37). The identification of the square with the vedi is in shape only and not in size and belongs to the symbolism of the Hindu temple. The vedi represents, and is, the levelled earth, a place of sacrifice or worship : "No part of the ground should rise above it; for it was from there that the gods ascended to heaven" (S.B. III.I.I. 1-2). The site, the earth, should be even and firm, for it is the starting place of the ascent (*S.B.* VIII 5.2.16). The link between the earth and the end of ascent stretches upwards into space, the intermediate region (a*ntariks*a). From it also it leads downwards and rssts on earth. In it the temple has its elevation. The va*stu-purus*a-*manda*la, the temple-diagram and metaphysical plan is laid out on the firm and level ground ; it is the intellectual foundation of the building, a forecast of its ascent, and its projections on earth" (H.T. p. 17).

Thus the v*astu-purus*a-*manda*la of Indian architecture takes its symbolism and significance from the square mandala of the Earth and of the Ecliptic : "The Vastu had come to be the place of the adjustment of solar and lunar cycles. The number of 32 of the divinities residing in the square of the border of the *Vastumandala* is also the sum of 4 and 28, the number of the regents of the four planets who rule over the equinoxical and solstitial points referred to the cardinal points, and of the regents of the 28 Naksatras. Their location in the Vastumandala shows a reconciliation of the motions of the Sun and Moon, and they have their nature in their number which is 32 ; the single divinities who make up this sum, act each as a locum tenens" (H.T.). Other details like the symbolism of the square, the form of *Martanda*, *vastu*, the remainder are also equally formidable postulates of the philosophy of *vastu-brahma.*

Similarly the organism of the plan is also in conformity with the formation of the va*stu-purusa* — the *nara-prastara* and *vastu-prastara.* This organism of the plan leads to take up the most vital element of *vastupadavinyasa*, the Supernal Man. The *Vastu-vidhana* (VIII.26-32) of *Narada* says that the *vastu-purusa-mandala* is the magic diagram (yantra) and the form (*rupa*) of the *Vastupurusa.* It is his body (*sarira*) and a bodily device (*sarira-yantra*) by which those who have requisite knowledge attain the best results in temple building. It is laid out in tabular notation as man and site—nara-prastara and vastu-prastara. It is in accordance with this symbolic manifestation that *siras, anusiras, sandhis, anusandhis, marmas, maha-marmas* along with practically all the limbs of the body, a man, nara, have been also allotted to the body-corporate, the Purusa, the Supernal Man. Accordingly the symbolism of the vedic altar, Agni is continued in the Hindu temple, in its plan. The Vastu-Purusa of the mandala is indeed *Agni-Prajapati.* This is the cosmological or metaphysical background on which the most fundamental doctrine of vastu-purusa-mandal rests and from this we can very well understand and appreciate the very advanced state of architectural planning in ancient India.

With this very brief exposition of the philosophy of *vastu-brahma*, let us take up the second theme of this discourse, i.e., its impact on temple-architecture. The foregoing exposition may convince the reader that the ideal of sacred architecture, i.e., temple-architecture of India was born of the true Indian conception of 'divinity in a spiritualised body'. A good many authors, ignorant of this correct background of temple-architecture in India, have forwarded several theories like 'The Mound and Grave Theories', 'The Theory of the Evolution of Stupa', 'The Umbrella Theory', etc., in connection with the origin of Hindu temple ; but these are all wrong. It is the Organic Theory which permeates the entire structure of Hindu temple. The theory of architecture in terms of human organism, rooted in the subjective consciousness of the race, constitutes the primary subject of the *silpasastras*. Our silpasastras teach the artist to contemplate the divine ideas. Of all forms in nature, the human form is the most perfect. Our Upanisads propound the first injuction in this regard. According to the *Chandogya* (5.1.1) the human body is conceived of as the temple of Brahman ; thus the idea of body as the abode of the Spirit is clearly revealed. Similarily Skandopanisad says :

देहो देवालयः प्रोक्तः जीवो देवः सनातनः
त्यजेदज्ञाननिर्माल्यं सोऽहं भावेन पूजयेत् ॥

Thus this injuction stands for the assimilation of the external with the internal, the synthesis of macrocosm and microcosm or, in other words, the identification of the individual soul with the Universal Soul. Thus Hindu temple architecture essentially reflects the spiritual ideal of India. God is the spirit immanent in the Universe and temple is His abode. His omnipresence is confined within the walls of the shrine in the same way as the soul is confined within the human body. This brief enunciation of the origin of Hindu temple brings to it a clear illustration of Vedantic ideal of the *Nirakara* and the *Sakara* Brahma. Every part of the temple-architecture is an illustration of this Organic Theory corroborating the truth that God and His temple correspond to soul and the human body. So many ceremonies, though termed as ritualistic and religious, like *ankuraropana*, *garbha-vinyasa*, *pradaksina*, *nayanonmilana*, etc., etc., are also indicative of this fundamental philosophy. Now avoiding the details, let me reproduce some apt extracts from the texts like the *Agni-purana*, *Hayasirsa-pancaratra* and *Silparatna*, which fittingly prove this genesis and genius of Hindu temple architecture as propounded above :

प्रासादं वासुदेवस्य मूर्तिभेदं निबोध मे ।
धारणाद्धरण म विद्धि आकाश शुषिरात्मकम् ॥
तेजस्तत् पावकं विद्धि वायुं स्पर्शगतं तथा ।
पाषाणादिष्वेव जलं पार्थिवं पृथिवीगुणम् ॥
प्रतिशब्दोद्भवं शब्दं स्पर्श स्यात् कर्कशादिकम ।
शुक्लादिकं भवेद् रूपं रसमन्नादिदर्शनम् ॥

धूपादिगन्धं भवेद् रूपं वाग्भेर्यादिषु संस्थिता ।
शुकनासाश्रिता,नासा बाहू तद्रथकौ स्मृतौ ॥
शिरस्त्वण्डं निर्गदितं कलशं मूर्द्धजं स्मृतम् ।
कण्ठं कण्ठमिति ज्ञेयं स्कन्धं वेदी निगद्यते ॥
पायूपस्थे प्रणाले च त्वक् सुधा परिकीर्तिता ।
मुखं द्वारं भवेदस्य प्रतिमा जीव उच्यते ॥
तच्छवितं पिण्डिकाम् विद्धि प्रकृतिञ्च तदाकृतिम ।
निश्चलत्वं च गर्भोऽस्य अधिष्ठाता तु केशवः ॥
एवमेष हरिः साक्षात् प्रासादत्वेन संस्थितः
जङ्घा त्वस्य शिवो ज्ञेयः स्कन्धे धाता व्यवस्थितः ॥
ऊर्ध्वभागो स्थितो विष्णुरेवं तस्य स्थितस्य हि । Agni. 61.19-27

सर्वतत्त्वमयी यस्मात् प्रासादो भास्करी तनुः ॥
तद् यथावस्थितं कथयामि विबोधत ।
पायूपस्थौ प्रणालौ द्वौ नेत्रौ ज्ञेयौ गवाक्षकौ ।
सुधा मुगक्त(?) पिनीज्ञेया स (व) च्चे मञ्जरीकोर्ध्वतः ॥
जङ्घा जङ्घा तु विज्ञेया वरण्डी रसना मता ।
शुक्र धातु भवेन्नासा सूत्राणि विशेषतः ॥
गर्भः स्थिरत्वं विज्ञेयो मुखं द्वारं प्रकीर्तितः ।
कपाटोष्ठपुटौ ज्ञेयौ प्रतिमा जीवमुच्यते ।
स्कन्धस्तु वेदी गदिता कण्ठं कण्ठमिहोच्यते ।
शिरोमालास्थितं ज्ञेयं...चून... संस्थितं ।
एवमेष रविः साक्षात् प्रासादस्थेन संस्थितः ।
जगती पिण्डिका ज्ञेया प्रासादो भास्करः स्मृतः ॥ **Haya. 39**

प्रासादं पुरुषं मत्वा पूजयेन्मन्त्रवित्तनः ।
प्रपदं पादकं विद्याच्छिखा स्तूपीति कथ्यते ।
लौहकीलकपत्रादि सर्वं दन्तनखादिकम् ॥
सुधा शुक्लं त्विष्टकौघं मांसं मज्जा च पीतरुक् ।
मेदः श्यामरुचिस्तद्वद् रक्तं रक्तरुचिस्तथा ।
मांसं मेचकवर्णं स्याच्चर्म नीलं न संशयः ॥
त्वक् कृष्णवर्णमित्याहुः प्रासादे सप्तधातवः ॥

Silpa. XVI 121 123

प्रासादं लिङ्गमित्याहु-स्त्रिजग-ल्लयनाद् यतः ।
ततस्तदाधारतया जगती पीठिका मता ॥ S.S. 68-3-4

These terms denoting the different parts of temple structure should not be viewed objectively ; they are used and understood here in a subjective sense aiming at the organic unity of structure. The harmony of human body is infused into the body of the temple. Chanda, the rhythm permeating the body, becomes the vital spirit in the very structure of Hindu temple. It is fully vitalised and breathes life at every point,

This fundamental philosophy of temple architecture has also accordingly affected its planning. *Prasada*, the Hindu-temple, is not a congregational structure, it is as we have seen, is the home of the spirit, hence the main shrine is called garbhagrha and the Prasada has circum-ambulatory passages, the *pradaksina-pathas*. This Garbhagrha is as adorable as an image. There is an identity of the image and its abode. Therefore, the following quotation from the *Isana-sivagurudeva-paddhati* is very apt and we finish this point with this last word on Hindu temple :

प्रासादं यच्छिवशक्त्यात्मकं तच्छक्त्यन्तैः स्याद् वसुधाद्यैस्तु तत्त्वैः ।
शैवी मूर्तिः खलु देवालयाख्येत्यस्माद् ध्येया प्रथमं चाभिपूज्या ॥ 3.12

Rise and Growth—With this introduction, let me say something on the rise and growth of this Fine Art. Previous writers have posed questions on antiquity and origin of Indian architecture. But, I think, it is a needless attempt. Indian culture being historic rather than historical must baffle the attempt. Architectur, being one of the hall marks of civilization, must have begun with the rise of civilization itself and the history of Indian civilization, its origin etc. still baffles us. The finds at *Mohenjo-daro* and *Harrapa* cannot be regarded non-Indian. A very advanced state of architectural objects unearthed there consequently cannot be disregarded of their historical value. *Rgvedic* allusions and references to a very advanced state of architecture also cannot be called imaginary. Therefore how to surmise the origin is not only a problem but also a mystery, and modern rationalism is all against a mysterious approach. A scientific approach in relation to an architectural study must not be based solely on archaeological evidences. The literary evidences must have an equal importance in reconstructing our past history despite the absence of any archaeological evidence. Architecture as mirrored in the hymns of the *Rgveda* is a pointer. There are innumerable references in *Rgveda* which indicate a very advanced architecture of the day. A few hymns may be referred : Rig. (Wilson)—IV, 148, 200; II. 313; II, 41. 5; IV. 179, V. 62. 6 etc. etc.), in the first *Vasistha* desired to have a three-storeyed dwelling (*tridhatu-saranam*); in the second is the reference to a sovereign who sits down in his substantial and elegent hall built with thousand pillars and said to be vast, comprehensive, and thousand-doored and lastly in the fifth *Mitra* and *Vruna* are represented as occupying a great palace with thousand pillars and thousand gates. These are evidently spacious halls, the chief characteristic of which is the application of abundant pillars. There are several expressions (cf. the one in the above quotations '*tribhatu*') in the Rgveda which have been explained by *Sayana* as referring to many storeyed houses. '*Saranam*' is '*Tridhatu*'. Puras or towns and their fortification viz. words like '*Durgani*' '*Asamayasi*' '*Satbhujt*' as found in Rgveda would give you a picture of the strong cities or forts. Similarly there are good many references and allusions to so many other objects, a detailed notice of which is not required here.

Modern writers begin the Indian art from the Mauryan period. But the recent discoveries and other evidences have rightly influenced writers like Dr. Fabri (a Hungarian scholar) to divide Art movements in India in three chronological zones: Ist about 2600 B.C. when one encounters Iudian Art during the period of Mohenjodaro and Harappa; 2nd 1800 B.C. nothing is known of the period between 2600 and 1800 B.C., owing to thousands of unexplored sites in Sind and Baluchistan, and the 3rd period beginning from 1800 B.C. starts the Aryan period and from 300 B.C. starts the period of Asoka, when Indian art manifests itself at the highest form of expression.

Rise of Sastra :—Now let us came to the rise of the Sastra. All our sastras are associated primarily with our great gods like Brahma, Siva and Visnu, but Vastusastra has a unique position to have been transmitted equally by all the three Supreme Gods. We know that one of the aspects of the Siva is the *Daksinamurti*. This aspect of Siva is always evoked by students of Arts and Sciences. Accordingly in the majority of the *Vastusastras*, *Siva*, who has also taught the traditional *Catussasthikalas*, the 64 arts to Garga, is the source whence *Vastuvidya*, the Science of Architecture, is revealed (cf. V.P. 1.3-4; A.P. XCIX; the treatises of *Maya*, *Kasya*pa, *Manasara*; etc. etc.) to Visvakarma. In another tradition (cf. V. P. XIII. 108 Br. S. and *Isanasivagurudeva-paddhati*), it is *Brahma* who is the source of the Science and who revealed it to *Visvakarma*. In the third tradition (cf. *Matsya-Purana*) *Visnu* in his *Matsya-Avatara*, imparted the science to Manu who passed it to the world through 18 preceptors like *Bhrgu)*, *Arti*, *Vasistha*, *Maya*, *Narada*, *Sukra* and *Visvakarma* etc. etc.

भृगुरात्रिर्वशिष्ठश्च विश्वकर्मा मयस्तथा।
नारदो नग्नजिच्चैव विशालाक्षः पुरन्दरः॥
ब्रह्मा कुमारो नन्दीशः शौनको गर्ग एवच।
वासुदेवोऽनिरूद्धश्च तथा शुक्रबृहस्पती॥
अष्टादशैते विख्याताः शिल्पशास्त्रोपदेशकाः।

There is yet another tradition very interesting as brought out in the *Visnudharmottaram*. In the V. D. III LXXXIV-VIII, it is *Markandeya*, who instructs king *Vajra* in the science of architecture. *Markandeya*, according to the *Hayasirsapancaratra* 1. 1—7, had received the science from *Bhrgu*, to whom it had been transmitted by *Mahesvara* (*Siva*), Mahesvara had received it from Brahma, and Brahma from *Visnu* as *Hayasirsa*.

We are more ooncerned here with *Visvakarma* and in these accounts the position of *Visvakarma* is really nor very sound. *Visvakarma*, as per our earlier tradition of *Vedas* and *Brahmanas* really represents the working aspect of the supreme principle as *Brahma* does the thinking aspect. Creator *Brahma* could evolve only a *manasi srsti*. To give it shape and to lay it properly, in one word, to plan it beautifully, was the work of an architect-acharya and *Visvakarma* was there to fulfil the mission. Thus *Visvakarma* is a proper name, not only of great Architect, the Divine Architect but every *Sthapati* is descended from *Visvakarma*. Correspondingly, the other three classes of craftsmen are born of *Maya*, *Tvastra* and Manu respectively. These four archetypal workers having originated from the four faces of *Visvakarma* (Manasara II) whose descendants are respectively *Sthapatt*, *Sutra-grahin*, *Vardhauki* and *Taksaka*. This is the ontology of the science in the context of its origin and the primordial preceptors.

If you glance over the qualifications of the *Sthapati* as well as the limbs of the body of the *Sthapatya*, the *Vastusastra*, as delineated in the S. S., we can certainly have some idea how this science had attained a high water mark. We know that the chief development of the Indian Architectures centres round the Hindu Temple, distributed all over this vast land as specimen of different styles more particulary, the Northern and Dravidian ones in the two principal parts of this country, the *Aryavarta*, the North and the *Daksinapatha*, the Deccan. Scholars have amply investigated this subject in their monumental works. Savants like Havell, Fergusson, Brown and Coomarswamy and Stella Kramrish, to mention only a few of them, have in their respective volumes, investigated into this branch of architectural studies in relation to the monuments as they are preserved to us. Naturally all these volumes are an attempt to evaluate the development of the Temple, the most fascinating *architectural* activity of the Indian architects and their patrons, the ruling dynasties of both the ancient and medieval India—Chalukyas, Pallavas, Cholas, Pandyas, Rulers of Vijayanagaram and Hoysalas, all belonging to southern India, their northern counter-parts as those belonging to Orissa, Khajuraho, Rajputana, Central India, Gwalior and a host of others. Religious fervour was at the root of this architectural Renaissance both in India and the West. Jainism and Buddhism aud Brahmanism, all three religious currents have contributed to the marvel of architecture of which we can be proud. I have expounded the thesis more than once that the Indian architecture got impetus for its evolution and development from religion and under the patronage of the kings and it made singular strides of development. Not one, not two, but dozens of temples, both rock-cut cave-temples and religious edifices of *Prasadas* and V*imanas* are stupendous in their craftsmanship and marvelous in the desings and supernatural in the accomplishment. This great achievement may fittingly be termed as the architectural renaissance of our land. The saying that literature is the mirror of society, if it has got any truth behind it, the *Samarangana-Sutradhara*, the standard compendium of this medieval architecture has portrayed this mass activity of mankind in India when "as if the whole population had to a man been apprenticed to the stone mason", otherwise how can we explain that in India every hamlet has its cluster of shrines and in every town the tall spires rose of temples singly or in groups. Mr. P. Brown is very apt when he says : "It should be realised that in all works of art, and particularly in the temple-architecture of the country, in the mind of the Indian people, the religious, philosophical and metaphysical qunlities of the production takes first place, the artistic character being regarded as secondary. The intellect of the age, absorbed largely in divine contemplation is reflected in the temple ideal, where the spiritual dominated the material".

Temple architecture in India is not purely an architectural tradition. It is something supera-architectural. It is, therefore, difficult to conclude with it, as it is difficult to conclude with any such supra subject. The transcendental background, metaphysical motif and spiritual significance have made the *Prasada*, the Hindu Temple, as high as the highest peak of the Himalayas, and as deep as the deepest part of the oceans. My Vastu-sastra Vol. I—Hindu Science of Architecture– is a new attempt in the contemporary studies in Art and Architecture to attempt a new approach and give a new interpretation of this technical heritage of India.

V. SCULPTURE-ICONOGRAPHY (SILPA)

During the rise of Buddhism and Jainism, a great set back was experienced, rather a terrible blow was felt, by the adherents of Vedic religion. Not only the common run of men and women, even the kings and princes, nobles, merchants, commanders and craftsmen all alike had their leanings to the New Dharma-chakra of Bhagvan Buddha. The Vedic religion with its great super-structure of sacrificial cult, the high and abtruse Upanisadic doctrines of Yoga, meditation and contemplation of *Atman* and *Brahman* etc. etc., also could not have been within the easy reach of ordinary people the common people with limited knowledge. Naturally, therefore, a revolt was unavoidable. It was a critical juncture in the religious history of India. It is at these moments that men's minds become alert, hearts are searched, the soul re-discovered. A sense of Pseudo-greatness was prevailing as an outcome of the Aryan supremacy in India among the custodians of the Vedic Dharma. This revolt from the Buddhism and Jainism together with a natural internal revolt from their own kith and kin, the seers of Upanisads, the great teachers of the Upanisadic lore,denouncing the cult of sacrifice and teaching the *Atman* doctrine and focussing their attention more on the self than non-self, simply opened their eyes and gave an extra ordinary impetus to a new orientation of Vedic Dharma. The old testament was to be remodelled, reformed, re-orientated to satisfy the urge of the time and was made a popular vehicle of faith in the worlds above. It was at this supreme hour of crisis that a V*yasa* was wanted. If a Buddha could give a new religion—a religion of middle path to the world, a V*yasa* also could do something to save the old tradition.

Badarayana-Veda-vyasa rose to his height of intellectual, mental and spiritual power and put all the Vedic lore in a popular language for ready acceptance of the masses. The Puranas were promulgated. The Triad—*Brahma,* V*isnu* and *Mahesvara* were glorified as great gods. By accepting Buddha as an incarnation of Visnu Himself, the Puranas, this way, as it were, completely devoured the hetrodox Buddhism from the land of its inception. This catholicity gave a death-blow to Buddhism. Pauranic Dharma was a land mark in the character of worship also. From individualistic sacrificial performances, the congregation at Tirthas was a collective worship among the Hindus. The rise of Tirthas, the construction of the temples and the installation of images therein, were some of the broad features of this New Testament. Though the main theme of the Puranas was the glorifition of the Hindu Trinity—Brahma, Visnu and Mahesa, the great god Visnu however, captured the imagination most. The religion of Puranas gave rise to a principal cult of Vaisnavism. What Puranas did mainly on this part of India,the North,the Uttarapatha, the Aryavarta proper, the Agamas did for the glorification of the God Siva and thus the South became the stronghold of Saivism. And the Sakti-worship the greatest living cult in India got its codification from the Tantras. Thus these three branches of religious literature, the Puranas and Agamas and Tantras, gave rise to the three powerful sects of Vaisnavism, Saivism and Saktism. They had their philosophy, their metaphysics their mythology and ritual too. It was from these fountain heads that image worship as an institution of relgion and the image-making as an art got the encouragement for their development.

The Vedic representations of gods were really the progenitors of the Pauranic representations of gods. The origin of images, I believe, lay in the imagery of the ancient seers of India. The *Rsis* of the Vedas like, *Tvasta*, the Divine artist must not have remained idle. For the purpose of prayer addressed to Gods, natural and spontaneous and manifold conceptions of the Divine in the shape of the Mantras contributed to the fertile field for the images to grow. The seeds of Iconography do not lack rather found in abundance in the semi-philosophical hymns of the Vedas. The representations of the gods and goddesses as conceived in the *Rgveda* have assumed such a definite, well-marked and solid form that for their performance, they immediately needed the help of the sculptor to translate them into stones and metals. It is indeed, inconceivable that such definite pictures of the divinities clearly drawn in three dimensions, as found in the *Rgveda*, could have long existed in the minds of the *Rsis*. Hence the forms, which the *Rsis* and poets conceived in abstraction, were expre-in ssed the works of the sculpture.

We know that Indian art is predominately religious in character and this religious upsurge came in the wake of the Devotional Movement as first enunciated and inculcated in some of the Upanisads themselves. Later on, the influence of this upsurge was so powerful, its urge was so keen that not only divergent and different religious sects arose in the Brahamanical fold itself. viz. Saivism, Vaisnavism, and so many others but also a good many sectarian cults developed in the hetrodox religious schools like Buddhism and Jainism. As the most popular element of this side of religious life being *Deva-puja*, naturally, the service of art was most advantageously employed for innumerable creations in stone. They varied in rich sculpture of icons and images. The Buddhist art and the Buddhist images are our proudest possession. So is the case with the Jain and Brahmanical art. All this is the outcome of the *Deva-puja*. A pertinent point need still to be expounded. Vicissitudes in the history of gods and goddesses, the entrance of Tantric ideas into the worship of the Hindus as well as the Buddhists together with the creation of new images consequent upon the sectarian rivalry—these three factors also contributed a great deal in the exhuberant growth of Indian images.

With this very brief introduction to the background of Iconography, a massive treatment is needed to expound the Canons of Iconography which is impossible here and the learned and eager readers are referred to read my *Vastu-sastra* Volume II—Hindu Canons of Iconography and Painting, wherein I have treated the subject under the following heads :

I. Study of Hindu Iconography—the sources :
    A. Literary Sources like Puranas, Agamas, Tantras and Silpa-sastras,
    B. Sculptural sources.

II. Classification of images in general on different bases.

III. Iconoplanning and Iconometry in relation to a perfect Iconography:
    (i) Icono-planning,
    (ii) Iconometry,
    (iii) The merits and demerits of the images.

IV. Iconoplastic Art

Different classifications of materials :

- (i) The Clay,
- (ii) The Wood,
- (iii) The Stone,
- (iv) The Metals,
- (v) Precious stones and Ivory,
- (vi) Mixed substances and other substances,
- (vii) Factors developing this art.

V. Mudras—Poses and Postures,

Doctrine of Mudras reorientated,

Classification into three broad divisions and their significance and role in iconography.

A. Hasta-Mudras :

- (i) 24 Asamyuta Hastas
- (ii) 12 Samyuta-Hastas and
- (iii) 21 Nrtta-Hastas

Representation in Art :

Abhaya, Varada, Dhyana, Yoga, Samadhi, Jnana, Cin, Dharmacakra, Katyavalambita or Katisama-Hasta, Kataka or Simha-Karna, Danda or Gaja-Hasta, Suci, Tarjani etc. and Vismaya, Kayotsarga and Bhusparsa.

B. Poses of the Body—nine attitudes.

C. Postures of the legs—Vaisnvam, Samapadam, Vaisakham, Mandalam, Alidham, Pratyalidham along with Abhanga, Tribhanga and Atibhanga.

VI. D. Mudras (continued)

Reorientated Doctrine of Mudras taking Objects, Seats Drapery and Decorations etc. also as Mudras.

- (i) Objects—Weapons and Implements :

  Weapons—25 ayudhas tabulated; 36 ayudhas of the Aparajita-prccha :
- (ii) Implements and other symbols—enumerations and association.

(iii) Musical instruments (as improvised weapons),
(iv) Seats (a) Asana and (b) Vahana
(v) Abhusana : Drapery and Decorations :
  (a) Costumes—Drapery,
  (b) Ornaments of various limbs ;
    Sodasabhusanas of the Aparajita-prccha;
  (c) Headgear i.e. Mauli (Manasara).

The ideology under lying these mudras.

VII. Iconographical aestheticism and the Installation of the Images—Prasada and Pratima.

A. Iconographical aestheticism.

B. Installation

(i) Ritualistic : Its different varieties ; Punah-pratistha and Jirnoddhara etc.

(ii) Architectural—sculptural and iconometrical.

When Canons, the Laksanas are expounded, the Laksyas need also to be expounded. These Laksyas, the images have been very elaborately dealt with under as many as eight broad headings :—

1. Trimurti (including Panca-murti, Catur-murti and Dvi-murti) etc. Brahma-Pratimalaksana ;
2. Vaisnava-Pratima-laksana in as many as seven categories like ordinary, extraordinary, Dhruva Beras (Yoga-sthanka etc. 12 types), Dasavataras, Caturvimsati-murtayah, Minor forms and Ayudha-purusas.
3. Saiva-pratimalaksana :
   (i) Lingas (Cala and Acala)
   (ii) Rupas : Santa, Asanta and Miscellaneous as many as 18 forms.
4. Sakti-pratima or Devi-pratima-Laksana—principle ones and their manifold forms—Sarasvati, Mahalaksmi and Mahakali.
5. Saura-pratima-laksana—Surya, Dvadasa Adityas and Navagrahas.

6. Yaksa--Vidyadhara—Vasu—Marudgana—Pitr-gana— Muni-gana, (Rsis) and Bhaktas.
7. Bauddha-pratima-laksana, as developed in Hina-yana, Maha-yana and Vajra-yana.
8. Jain-pratima-laksana—Tirthankaras and other allies.

This is just an outline treatment of Hindu Iconography and Sculpture, a bird's eye view of Indian sculpture is also needed. But on account of the paucity of space at my disposal, I need a pardon to leave this portion which is more ably treated by my son Dr. L. K. Shukla in his Thesis (A Study of Hindu Art with esp. ref. to Termino logy).

The fundamental and profound background of Hindu Iconography and sculpture is the Aesthetic Ideal which I have already done under Poetry. Here however in this context another very important topic of Mudras in Indian Images needs some remarks.

Symbolism in Indian Art : Symbolism in art is a very very profound and massive subject and it is impossible for me to do any justice here owing to the paucity of the space. However in this regard, I have a thesis to propound that Mudras should be taken in a wider sense to denote the whole kingdom of symbolism associated with the images of divinities.

So far we have been treating Mudras in a traditionally accepted sense, this view of the previous writers, however, is not correct. Mudras, the symbols, should not be taken only in their subjective i.e. mental and spiritual attitudes manifesting themselves in the bodily poses, they should also be extended in an objective manner, otherwise, the implications of the laksanas and lanchanas in Brahmanic images have no meaning. There is a multitude of terms which denote the costume, ornaments and headgear in which images are represented together with the objects which images of gods are shown to bear in their hands, such as weapons, implements, musical instruments, animals, birds etc.

I have maintained the thesis that Mudras should not be taken only to denote the poses of hands, body and legs and feet alone, but they are also the symbolic representation of the characteristics emblems of the divinities. In this sense all the symbolic characteristics of a particular deity can stand for Mudras. Mudras, the poses of hands, etc. as current in literature are more intimately connected with Buddhist images. The Brahmanic images, being full of their characteristic emblems, like dresses, ornaments, seats and conveyances have not shown so many intricacies of the Mudras as they are generally understood by the Indian artists.

It may, however, be again remarked that in orthodox Hindu Literature, the mudras are symbolic manifestations and reproductions of the characteristic emblems of the divinities and not generally speaking, the peculiar positions of hands, fingers or feet and body as those of Buddhist and Jain figures. The reason why these so called Mudras are less important in Orthodox Hindu art, may be explained by the presence of their substitutes in a great number of weapons and attributes held by Brahmanic deities and these too are mudras. This contention is borne out by the following quotation:

एकोनविंशतिर्मुद्राः विष्णोरुक्ता मनीषिभिः ।
शङ्खचक्रगदापद्म... ... वेणुश्रीवत्सकौस्तुभाः ॥
.... शिवस्य दश मुद्रिकाः ।
लिङ्गयोनित्रिशूलाख्या मालेष्टाभीमृगाह्वयाः ।
सूर्यस्यैकैव पद्माख्या सप्तमुद्रा गणेशितुः ।
लक्ष्मीमुद्रार्चने लक्ष्म्या वाग्वादिन्याश्च पूजने ।
अक्षमाला तथा वीणा व्याख्या-पुस्तक-मुद्रिकाः ।
सप्तजिह्वाह्वया मुद्रा विज्ञेया वह्निपूजने ।

Thus ninteen mudras are known to be of Visnu, some of them being Sankha, Cakra, Gada, Padma, Srivatsa, Kaustubha, Vanamala etc. Siva has ten mudras sacred to him i.e. the lingam or the phyllic symbol, the trident, the rosary, damaru etc. Surya or the Sun has only one mudra namely the lotus. Ganesa has seven mudras, some of which are the tusk, the goad, the axe, the rice-ball etc. The mudras for Sarasvati are the lute, the book and the rosary. Similarly the mudra of Agni is seven flames.

The symbols of mudras in the broad sense of the term, which have been introduced by me for the first time in contemporary studies on Indian Art, are really accessories to the main figure, the conductors, as it were, between the image and the idea Thus the observation of the elephant in the images of Indra, brings back the whole idea of Royalty of which an elephant used to be fundamental emblem. The bull, in India, is a symbol of Dharma and was thus used as the vehicle of Siva, the Great Yogi. Symbolism in India is the key-note of its culture and philosophy.

As promised let me tabulate the referred catalogue of all the Principal Mudras.

The Mudras according to the *Samarangana-Sutradhara* may be classified into three broad divisions :

1. Poses of hands (vide *Patakadi* 64 Hastas, the 83rd Chapter).
2. Poses of the body (vide *Rjvagata*, etc. *Sthanas*—79th Chapter).
3. Postures of the legs (vide—*Vaisnava* etc. Standing postures—the 80th Chapter).

This broad division of the Mudras, to my mind, comprises the whole kingdom of the Mudras. Sri R.K. Poduval, however, distinguishes between 'three broad divisions of Mudras, viz. Vedic, Tantric and Laukika, (cf. of his "Mudras in art"). All thsse have been ably examined and dealt with by Dr. J.N. Bannerjea in his learned book the 'Development of Hindu Iconography'. Dr. Bannerjea has also done a singular service to the advancement of this particular branch of Indology by a study of these Mudras in relation to their illustration in monuments. Let us first take the Hasta Mudras :—

1. Hasta Mudras

Pases of the Hands.—As regards the poses of the hands, the *Samarangana-Sutradhara* divides them into the three varieties, namely :—

1. The Twenty four Asamyuta Hastas beginning with *Patakā* etc.
2. The Thirteen Samyuta Hastas beginning with *Anjali* etc.

3. The twenty-nine Nrtta-Hastas beginning with Caturasra etc. All these are tabulated hereunder :—

(i) Group-24 Asamyuta Hastas :

1. Pataka
2. Tripataka
3. Kartarimukha
4. Ardhacandra
5. Arala
6. Sukatunda
7. Musti
8. Sikhara
9. Kapittha
10. Khatakamukha
11. Sucimukha
12. Padmakosa
13. Sarpasira
14. Mrgasirsaka
15. Kangula
16. Alapadma
17. Catura
18. Bhramara
19. Hamsavaktra
20. Hamsapaksa
21. Sanddamsa
22. Mukula
23. Urnanabha
24. Tamracuda

(ii) Group-13 Samyuta-Hastas.

1. Karkata
2. Savastika
3. Khataka
4. Utsanga
5. Anjali
6. Kapota
7. Dola
8. Puspaputa
9. Makara
10. Gajadanta
11. Avahittha
12. Vardhamana
13. ... ...

(iii) Group-21 Nrtta-Hastas.

1. Catursara
2. Viprakirna
3. Padmakosa
4. Arala-Khatakamukha
5. Avidha-vakraka
6. Sucimukha
7. Recitahasta
8. Uttanavancita
9. Ardharecita
10. Pallava
11. Kesavandha.
12. Latahasta
13. Karihasta
14. Paksavancitaka
15. Paksapracyotaka
16. Garudapaksa
17. Dandapaksa
18. Urdhvamandali
19. Parsvamandali
20. Uromandali
21. Urahparsvardhamandala.

It may be noted that all these hastas, though more true in drama and dance, are really characterstric of the peculiar poses, in which some of the renowned forms of Lord Siva (cf. *Nrtta-murtis*) are represented in Art. This was a land-mark in sculpture, as we find as many as 108 mudras of this variety, fully carved out, on the Chidambaram Guparam Gate. As regard the Abhaya etc. they may not be delineated here as already pointed out. Let us now come to the poses of the body :

II **Poses of the Body**

The various positions, in which the figure may appear, have been variously named in various texts. For example in the *Visnudharmottara* Part. III (Dr. Kramrisch's translation page 13-14) there are nine leading attitudes in which the figure is made to appear and they are :—

1. *Rjvagata*—the front view;
2. *Anrju*—the back view ;
3. *Sacikrta*—a bent position in profile view ;
4. *Ardhavilocana*—the face in profile, the body in three-quarter profile view ;
5. *Parsavagata*—the side view proper ;
6. *Paravrtta*—with head and shoulder belt, turned backwards;
7. *Prsthagata*—back view with upper part of the body partly visible in forlorn profile ,
8. *Parivrtta*—with the body sharply turned back from the waist and upwards ; and lastly ;
9. *Samanata*—the back view in squatting position with body bent,

It may be remarked here that a perusal of these *Sthanas* gives an impresion that these do not fittingly represent by classification of the bodily poses. They are in a way, a mixture of the bodily poses with those of the postures of the legs and feet. 'The above poses are characterised by the position of legs and feet which are varied by a series of motions like *Vaisakha*, *Alidha*, and *Pratyalidha* etc.'

The *Samarangana Sutradhara* also classifies these *Sthanas* in nine different attitudes and these are :—

(a) 1. *Rjvagatai.* 2. *Ardharjvagata.* 3. *Sacikrta.* 4. *Adhyrdhaksa.* 5. *Parsvagata.*

(b) 6 to 9, The four-fold Parivrttas,

(c) together with twenty-fold Vyantaras. Thus according to the Samarangana-Sutradhara, these poses consist in these varieties of bodily poses, the first principal varieties among them being only five (cf. 1 to 5) and the second and third i.e. (b) & (c) are Parivrttas and their antras—inter poses.

III. **Posutres of the legs.**

The third variety of the Mudras, as described by this text has been termed by me, as postures (not poses) of the legs. Under the general classification of the images, one of the classifications consists of three varieties in relation to the *Dhruva Beras* of *Visnu* images namely *Sthanaka* (standing posture), *Asana* (sitting posture) and *Sayana* (reclining position), Accordingly in the representation of the male *Sthanaka* murtis six different standing postures are adopted by the author of the Samarangana-Sutradhara and they are :

1. Vaisnavam
2, Samapadam
3. Vaisakham
4. Mandalam
5. Alidham
6. Pratyalidham

The text also offers three postures in relation to representation of the female-sthanaka-murtis-vide S. S. 80-3-5

Lastly the most technical and abstruse mudras in sculpture like *Abhanga*, *Tribhanga* and *Atibhanga* along with Flying ones may not be dilated here and the readers may study them in my book—Hindu Canons of Iconography and Painting.

In the end I cannot close this Fine Art unless I refer to my first contributions in contemporary Indology to propound the Re-orientated Doctrine of Mudras, taking Objects, Seats, Drapery and Decorations also as mudras—vide already referred before, which may also be pleasingly purviewed in my book as already referred to.

VI **Painting**

This Fine Art does not need any exposition in this supplement, since a good deal has been written in the body of this book, which is principal subject of *Citra-laksanam*—Hindu canons of Painting Pt. III.

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N.B. i *Please see page 280 as continued.*

ii *On account of the paucity of space all the Technical Terms could not be fully brought in, under Index, which amount not less than Three Thousand Terms.*

PART VII

ILLUSTRATIONS

N. B. On account of very limited resources, the plates, blocks and sketches could not be worked out. Thus they remain unappended. However, I am sure, a day will come when I may fulfil my wish to complete the objective treatment also, as promised to bring out Vastusastra Vol. III.

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A NOTE

On brief references to the monuments with especial reference to Palace-architecture, is appended to satisfy this part.

Ashoka's Palace at Pataliputra—was described by Megasthenes as no less magnificent than the palace of Susa and Ecbatana. It was visited by Fa-hieun in the beginning of the 5th centuary A. D. at the time of Hieun—Tsiang, it was no more in the existence, had been burnt down and the place deserted. Recent excavations have revealed the remains of a great hall with stone pillars. The capitals of the pillars were ornamented which took many motifs in the onslaughts of later development like :, *Amalaka* or Cushion ; Corinthian ; Doric ; *Gana*; Ionic; *Magadhan*; *Pallava*; Persepolitan ; Pot and Foliage.

Palace planning in the ancient city of Sirkap : The next landmark in palace remains is the ancient city of Sirkap, where the plan of the great palace has been made out vide the excavations by Sir John Marshall. It is partly Scytho-Parthian (Ksatrapa), partly of Kusana date. It shows a remarkable resemblance to the planning of Assyrian palaces in Mesopotamia, a feature remarkable in Ashoka's palace at Pataliputra.

Amaravati and Ajanta : The ancient heritage of Palace architecture is also illustrated in the sculpture and paintings at renowned sites of Amaravati where the various storeys as illustrated involve the representation of abundant architectural dteails of the walled and moated cities, palace buildings and *Toranas* etc. Ajanta paintings also illustrate palace architecture.

Gupta Palacearchitecture ; In this period the palace-architecture seems to have got stereotyped and the main elements were a connected groups one or two storeyed pillared halls with flat or pointed roofs.

Mediaeval Palaces : After the Guptas, the archaeological evidence however of the early mediaeval palaces is rather rare. The renowned Dhara, the capital of Bhojadeva, is lost in oblivion. Similar is the fate of the other capital cities, But before we pass on to the later mediaeval palaces, I would like to propound a proposition that in early mediaeval and in th mediaeval period the palaces were

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relegated into less prominence and temples assumed an enormous side-development in which most of the more prominent and imposing architectural designs and motifs were incorporated.

In the later mediaeval period from the 15th century onwards, but more especially in the 17th and 18th centuries, the emergence of Indian palaces shows yet another exuberance.

1. **Gwalior Palaces :** The palace in the Gwalior fort was partly built by Manasingh (1486-1518) and his successor Vikram Sahi; it was further added to, by Jahangir and Shah Jahan in the time of Mughal occupations. We may refer to Coomarswamy's description 'Indian and Indonesion Art' p. 121, wherein he has given a lucid comment on this palace art and architecture.
2. **Datiya**—the magnificient palaces and those at
3. **Orcha**—were built by Bir Singh Deo in the 17th century.
4. **Dig**—(Bharatpur Rajputana) palace and garden palace built by Suraj Mall in second quarter of the 18th century.
5. **Ambar**—(the former Capital of Jaipur state) built by another Mana Singh and Jai Singh I in the 17th century.
6. **Udayapura**—Capital of Mewar Since 1568. The imposing palaces built in various successions in the following order : (i) (a) Basi-Pol, 1600; (b) Tripulia gate, 1725; (c) Rai Angan, 1571; (d) Ciniki Citra Mahal, 1725-34. (e) Bari Mahal or Amarvilas, 1699-1711; (f) Karan Vilas; 1620-1628; nevertheless it exhibits a real unity of the style; (ii) The Gulmahal, 1640 (on the Jag Mandir island); (iii) Jagnivas, 1740 (on another island in the lake)—all this assemblage is of the most romantic beauty.
7. **Jodhpur**—The fairy like old palace on the summit of the Jodhpur fort with its tremendous bastions dated from the 17th century. These are some of the more important examples of Rajaput Civil architecture with especial reference to Palace - architecture

This catelogue illustrates both the *Nivasa-bhavanani*—the Residential Palaces and the *Vilasa-bhavanani*—the Pleasure Palac

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